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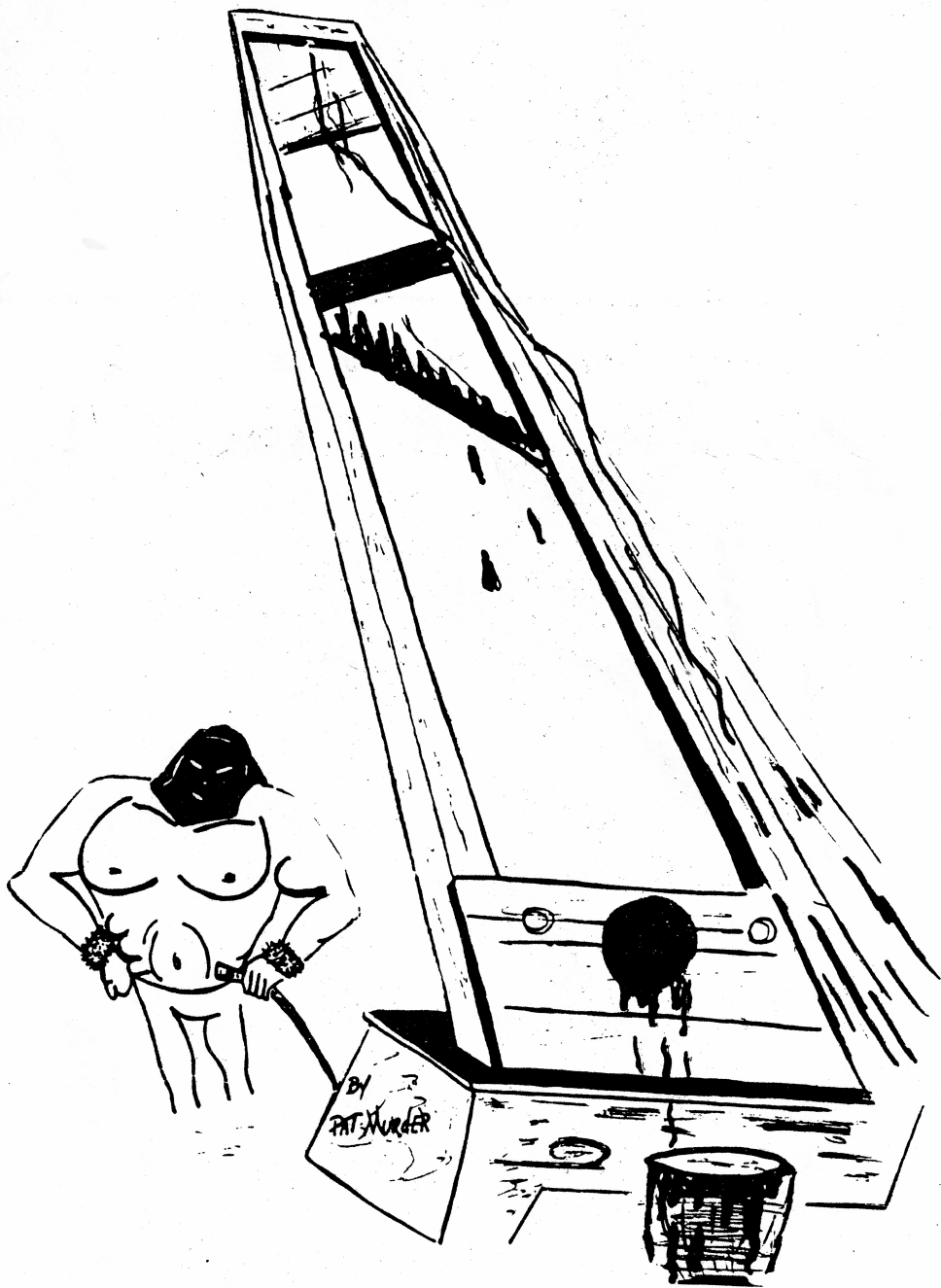
Battalion of Saints

Major Conflict



AGNOSTIC FRONT

The Nihilistics



No. 8

GUILLOTINE®

Staff

December 1984

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Well, believe it or not, another issue of GUILLOTINE is finally out! A special thanks to those of you who kept the faith. The most recent issue that has disrupted the New York scene appears to be a letter that was recently published in Maximum Rock 'N Roll. Whereas, we don't like to downgrade the management of any other fanzines, in this instance it seems necessary to voice some opinion. We feel totally appalled by the unprofessional way in which Maximum Rock 'N Roll handled this sensationalist, opinionated piece of writing. The publication of such a letter was more suited to the tacky standards of the National Enquirer rather than a magazine as internationally well-known and reputable as Maximum R 'N R. It has generally been felt that Maximum R 'N R has never really presented a favorable view of New York, but this was going too far. Putting aside the content of the letter, didn't they realize the effect such an article would have? It's difficult enough for New York bands to get shows out of town without painting a picture of New York as National Front headquarters. A so-called "fact" which is far from true. A large number of hardcore people in New York are hispanic, black, oriental and Jewish and I don't see any swastikas burnt on their doorsteps. If the author of this letter had a personal gripe with any individual or individuals on the scene, it should not have been up to Maximum Rock 'N Roll to blow the issue totally out of proportion. It is one thing to publish letters presenting views regarding the hardcore scene and another to use a magazine as a vehicle to attack another city's scene. In this instance, I think Maximum Rock 'N Roll owes New York a very big apology. If they feel New York is such a den of nazism, maybe they should just keep their magazine out of New York, as well.

A few other things of note. There is a newly re-opened club that features hardcore every Friday night, the Coventry at Plaza 27 (Queensborough Plaza), for further info call: 361-7275. So, come on all you Astoria boys, give this place your support! An added note to Javi Savage of Big City records, Ultraviolence did not appreciate your unauthorized use of a certain demo tape that you had in your possession. Enough said! One final word, we are desperately in need of artists and would appreciate any and all contributions. We are also in the process of setting up a benefit to help GUILLOTINE stick around. Any hands wishing to contribute their services can call either Wendy at 639-0625 or Kenny of Nevermore at 380-3130. Your help is greatly appreciated!

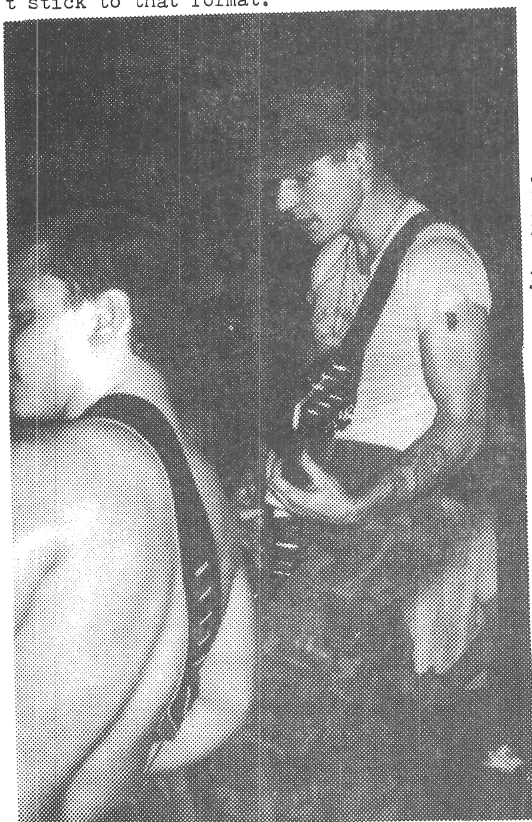
the Staff of GUILLOTINE

Death Before Dishonor AGNOSTIC FRONT

CBGB's matinee

This gig was originally billed with 7 Seconds as the headlining band. However, it wasn't until after Agnostic Front completed their set that anyone was given a definite answer as to whether 7 Seconds was still going to play. The last so-called "reliable source" said that their guitar player had been busted in Boston and that they would still be playing CB's the subsequent Sunday. (which they never did-Ed.)

Well, as far as the bands that did play...we arrived just in time to catch Death Before Dishonor. Their set started out with promising momentum, but progressively deteriorated into a backdrop for the lead guitarist's heavy metal assault on your senses. At one point, Mark (lead vocalist) introduced the rest of the band as follows: Jimmy (bass), Mike (drums), Steve (rhythm guitar) and Eddie Rock (lead guitar). The band was at its best during the fast thrash songs, unfortunately they didn't stick to that format.



Vinnie/AF

The following band was Agnostic Front. I can't say much more about Agnostic Front that I haven't already said. They are such a tight, energetic band and so great to see live. They seem to never stop progressing and it shows when they play. Granted, they do often, but their shows are always packed. This particular show was a typical example of most of their shows. Their intense set drives the crowd to go absolutely crazy. In fact, during Blind Justice Roger had to stop the song because the kids went nuts. As violent as it may seem, it is a positive reaction to the music of a really great band. Also, their new album, Victim In Pain, is out now and definitely worth getting...check it out.

by Goph

THE RAMONES

Lamour East - October 1984

This was my first encounter at Lamour East, which is located on Queens Boulevard in Rego Park, Queens. The size of the club is enormous, in the tradition of major Long Island rock clubs. There were cocktail waitresses garbed in black disco style spandex pants, who maneuvered their way to both tables and individuals on the dance floor taking drink requests wherever they could get them. There was also an enormous square shaped bar which was constantly crowded, along with a separate service bar for the waitresses. The price of drinks was the usual astronomical charges of \$2.50 for Budweiser and up. When you first walked inside you were handed a ticket and then, about two yards distant, the ticket was taken from you and money was required in exchange. The price for this show was \$10, but they were somewhat flexible if you were short of cash and just happened to be a girl.

The opening band was the Rousers, a band I had the misfortune of seeing a number of years ago. Fortunately, we arrived just in time to miss them. The club was very crowded, particularly around the stage area. The stage itself was raised (about the same as Irving Plaza or the old Peppermint Lounge) with higher platforms on the right and left side. The majority of people there were your typical Queens and Long Island crowd with a small group of hardcore people sprinkled about.

Shortly after we arrived, the Ramones went on stage. This was the first time I had seen them since Central Park, 1980. Lights flashed across the stage and smoke drifted up from the floor, wreathing the stage in mystical splendour. As for the Ramones, the hair was shorter and the leather jackets were missing, but putting all that aside, they were still unmistakably the rag-tag band from Forest Hills who once haunted the hallowed halls of Max's and CBGB's. Joey started the set off with the traditional 1-2-3-4 and opened with Teenage Lobotomy followed by Psychotherapy, a much newer number but still in the tradition of their earlier days. Old favorite followed old favorite arousing the audience to fever pitch. Highlights included: Blitzkrieg Bop, Rock 'n Roll Radio, Gimme Gimme Shock Treatment, Rock 'n Roll High School, I Wanna Be Sedated, Beat On The Brat, Mental, Headbanger, I'm Affected, Chinese Rock, Surfin Bird, Cretin Hop, Today Your Love Tomorrow The World, and concluded with Pinhead. The crowd exploded with enthusiasm and the Ramones responded in kind. A lengthy encore followed, including Sheena Is A Punk Rocker and We're A Happy Family. One number in the encore was a bit lame, but otherwise the Ramones gave an excellent performance.

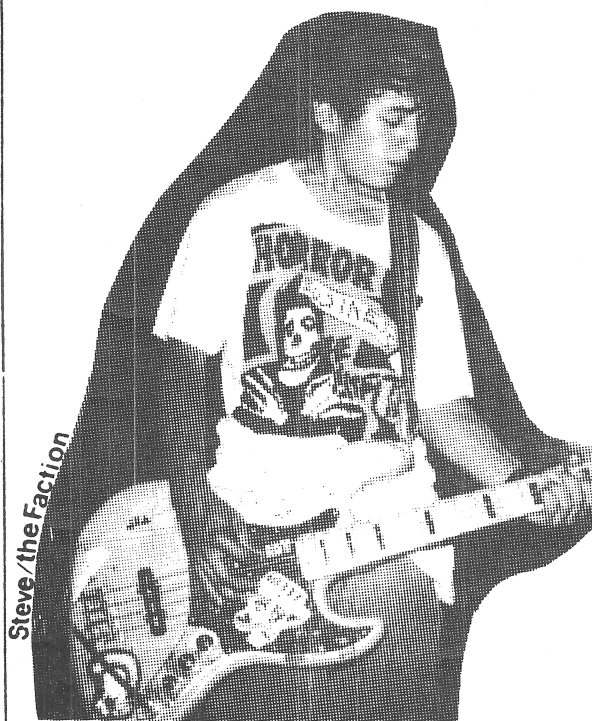
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GILLIGAN'S REVENGE

CBGB's matinee

Although this was not a recent gig I felt that it was important enough to still include it in this issue.

This was the first time the Faction (from California) played New York. Band members are as follows: Adam Bomb (guitar), Gavin O'Brien (vocals), Steve Caballero (bass) and Keith Rendon (drums). Unfortunately, after the gig they left immediately, en route to Maryland, and I was unable to do an interview with them. However, we were at least given the pleasure of a powerful and tight set. Their set consisted of numbers off of their 1st E.P. and album (both of which are excellent) and a new 45 which so far has been unobtainable in New York. Some of the highlights included: Lost In Space, Being Watched, Why Save The Whales? (although I don't agree with the sentiment behind this one-Ed.), Fast Food Diet, Skate and Destroy and a particular favorite of mine, Beyond The Mirror. Their sound was even better than their recorded material, with a lot of double time on the drums and some excellent guitar playing. I only hope that we have the opportunity of seeing them again soon, maybe this time they'll stick around longer.

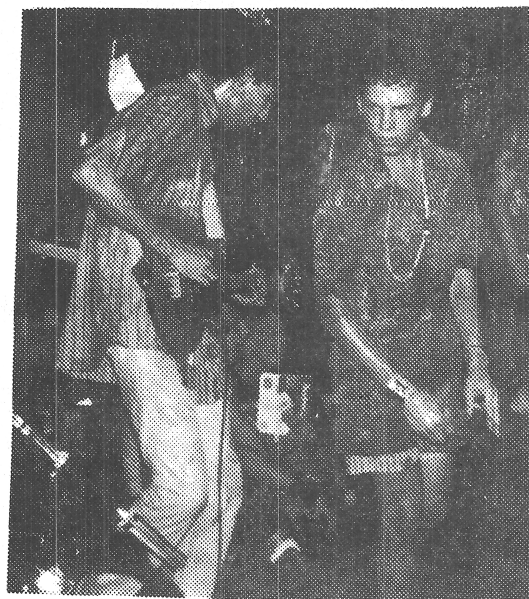


-- and hard-hitting, driving hardcore numbers along with a dash of heavy metal thrown in for good measure. A new tune was added to their repertoire, Who Do You Think You Are?, which was dedicated to all the assholes of which this scene has a surfeit. Their strength lies in a good, strong rhythm section, with Ernie leaning heavily towards the high hat and right cymbal during a vast majority of their tunes. That, combined with some nice guitar licks by Eddie and the seething anger of their vocalist, Tony, who paced the stage constantly during the performance, added up to a show that should make Astoria proud. And, if that didn't, their closing anthem of Astoria certainly did!



The Faction were followed by Astoria's own, Gilligan's Revenge. Members of this band are as follows: Tony (vocals), Ernie (drums), Eddie (guitar) and Johnny (bass). This is one band that improves astronomically everytime I see them. Their set included a mixture of old '60's cover tunes such as ----- At The Hop/ Danny and the Juniors and Good Lovin'/The Young Rascals

The final band to play was J.F.A. (from Arizona) (See interview in separate section - Ed.) Their set consisted of: Tentpeg, ABA, The Day Walt Disney Died, Standin On The Verge, Pipetruck, (all off of their first album) and Kick You, Great Equilizer, Freppy, Johnny D, Walk Don't Run, and Baja (off of their second album) along with a num-



Brian & Mike/J.F.A.

ber of others.

Their sound is truly their own, blending the best of the old surfing sounds of the sixties with skate music into a mixture which is incredibly pulsating. A lot of their numbers are solely instrumentals at which time Brian sits off to one side watching the girls (refer to interview -ed.). At other times he writhes, gyrates and zooms about the stage while bombarding you with his unique vocal talents. If this isn't enough, Brian occasionally moves off to the side to play around with his casio adding another facet to this already multi-talented group.

At one point the power on the mikes went out, but J.F.A. just kept right on playing without them. They performed a powerful, unique and totally enjoyable set and completed their encore with Bam Bam (drums) and Don (guitar) exchanging places. J.F.A. concluded an afternoon of excellent performances.

by Wendy

Husker Dü

(Maxwells, Hoboken, N.J. -- October 1984)

I had never been to Maxwell's before. When my friend and I approached the entrance, I was sure he'd made a big mistake and taken us to the wrong place. I just couldn't imagine Husker Du playing at a place filled with nattily dressed, collegiate types sucking up cocktails and eating trendy little dinners. When we went around to the side entrance and into the back room where the band was playing, it was a different world.

The place was as crowded as the F-train during rush hour. Husker Du was making sure that nobody was standing still, whipping out song after song with the precision and creative intensity that makes this band one of my favorites. A lot of the material they did was new to me and I was later told that much of it was still unrecorded, but will be out on an LP sometime in February.

Every once in awhile it seems that a group of musicians come together to form a band whose end result is a sound that is genuinely new and noteworthy. Husker Du is just such a band. There is something marvelously original about this band, a uniqueness to the sound and the material that makes them standout in the hardcore scene. After five and a half years with no change in the lineup, they've had lots of time to develop as a band in a more evolutionary way.

That night the temperature in the place must have been around 100 degrees. Thrashers close to the stage were completely drenched with sweat and the members of the band were so wasted by the heat that they had to take a long break before launching into an even longer encore. Grant Hart led the crowd in a rousing rendition of 99 Bottles of Beer On The Wall during the break. Then Greg Norton came up front and led everyone in several verses of Amazing Grace. (Could this really have been the guys from the Zen Arcade?)

The encore began and the dense crowd became one with the music. Recurring Dreams especially seemed to envelope me -- the music, the heat and all those moving bodies combining to totally immerse the senses. When the show was over and I stepped from that joyous inferno into the cool night air, it was a shock, but I went home feeling exhilarated. It was a great show by a great band.

by Linda Justice

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Agnostic Front interview

Band members present at the interview were:
Vinnie Stigma (guitar) and Roger (vocals)

Interviewers were: Wendy and Goph

GUILLOTINE: You started playing about two years ago at A7, why have there been so many changes in the line-up since then?

Vinnie: People weren't responsible enough, people had their own lives to live, things to do. People weren't dedicated enough to Agnostic Front, until I found the right people like Roger. And I'm glad I found him, because it's hard to run things alone, to find someone as dedicated as I am. Like with Ray, Ray was crazy, Diego was crazy, John Watson was crazy. They all wanted to mosh. I had all these crazy guys. When I first started the band, I picked the four craziest guys on the dance floor. I said, this is the band, because these guys really live it. They were at all the shows and they belonged in a band. But, you know, members come and members go.

GUILLOTINE: What was the original line-up?

Vinnie: Robby Crypt Crash on drums, John Watson on vocals, Diego on bass and me on guitar. Robby left and we got Ray and then we played with Ray for a bit and then we got rid of Diego and that's when Adam came in. Then we got rid of John Watson and that's when Jimmy the Russian came in. Keith from Cause For Alarm sang with us too a little bit. Then we had a bunch of different bass players. There was the kid, then we had the other kid, there were all different kinds of teenage kids, you know it was great. Then we got Roger, best pick of the litter. Then we got Dave, after Ray came Dave. Now it's me, Roger..no, Roger and me, no, me, Roger, Dave and Kabula.

GUILLOTINE: On the new record, is this the line-up?

Vinnie: Yeah.

GUILLOTINE: What was the line-up on your E.P.?

Vinnie: Adam, Ray, me and Roger.

GUILLOTINE: On the cover of the E.P. you can't tell who the line-up is?

Vinnie: Thank God!

GUILLOTINE: We figured that it might be intentional.

Vinnie: Yeah. It's just a picture of our band which we put on the cover. What you see is what you get. It's the image of the band that counts.

When you see Agnostic Front play you don't expect maybe the best band, musician-wise. What you see is a band with a cause and a meaning.

GUILLOTINE: What made you choose the name Agnostic Front?

Roger: Agnostic means that it isn't possible to know an absolute truth, no real truth exists and Agnostic Front is either something saying that no real truth exists or acknowledges that no real truth exists. It can also be used in a religious sense. You don't know whether God exists.

GUILLOTINE: In what sense are you taking this?



Roger

Vinnie

Vinnie: It can mean anything, any situation. Agnostic can be about anything and your front is your point of view, your perspective on it. That's how I see it. This is what we mean by it, but it has different meanings for everyone.

Roger: The Agnostic Front can't tell you what the real truth is.

GUILLOTINE: Is there any message at all that you feel Agnostic Front wants to convey?

Vinnie: You want me to continue to talk yet, I'll talk. I'm goin' now. I'm drunk. You see, in the beginning the whole idea was to unify the kids. This was the whole idea. We were to present unity to them. With all this chaos, anarchy, destroy, we tried to come up with unity. We happened to be skinheads and somehow we got that name, but we were a unity band, not just a skinhead band. For awhile it worked, it was cool. We did a lot, I think. We did our share. We helped put out the New Hope record (the Ohio compilation), we traveled a lot, you know.

GUILLOTINE: Where else have you played outside of New York since the Ohio trip?

Roger: Philadelphia, Long Island, Boston, New Jersey, Connecticut and D.C.

GUILLOTINE: Were they all separate gigs or were you on tour?

Vinnie: We played them all in one night.

Roger: On a matinee, all in one matinee. No, we haven't gone on tour yet, but we're organizing one. We're waiting for our album to come out.

GUILLOTINE: When are you planning for it to come out?

Roger: The end of September.

GUILLOTINE: What's on it?

Roger: Ten new songs and one old one, Last Warning. We're going to be recording a demo before we go on tour. With maybe five songs on it consisting of three or four new songs.

GUILLOTINE: Is the style any different?

Roger: Yeah. Very different.

GUILLOTINE: How well did your E.P. sell?

Roger: Sold out, sold out quick, in about 2 or 3 months. We keep getting orders for it in the mail, but we just don't want to reprint it.

GUILLOTINE: How many did you print?

Vinnie: 1,000.

GUILLOTINE: How come you didn't include a lyric sheet.

Vinnie: We did. Well, actually it was more of a thank you sheet with a collage on it.

Roger: They were also John Watson's lyrics.

Vinnie: They were the lyrics from the past.

GUILLOTINE: What happened to John Watson?

Vinnie: He's a Krishna with a big ponytail.

GUILLOTINE: What about Adam?

Vinnie: He's a peace punk now. Wow! One's a Krishna, one's a peace punk, what am I gonna be?

Roger: An old man.

Vinnie: Oh no!

GUILLOTINE: How do you feel the New York scene has changed since you started playing?

Roger: Last year was good. This year was pretty good, too. There were a lot of fights in the last 2 or 3 months. But, everywhere we played there weren't any fights once we went on stage, even Philly.

GUILLOTINE: What about in Boston?

Vinnie: Forget about it. Boston, Boston sucks.

GUILLOTINE: I heard they were in competition with the New York kids?

Roger: You try to play for the Boston people and they come up on stage and try to knock your equipment over, fighting with you. We don't even treat Boston bands like this. A Boston band comes down here and we try to enjoy them. We go up there and they want to beat you up on stage.

GUILLOTINE: What other bands played with you?

Vinnie: Void played. Big band, first time they played there.

GUILLOTINE: How many people were there?

Roger: Fifty people showed up. I thought the Boston scene was supposed to be some big thing. I mean Void, first time they play and nothing's going on. I mean it was so lame. There's no straight edge, they were all fucking drunk. They were all really wasted. They were drunker than us. They made us look like shit.

Vinnie: We were straight edge.

GUILLOTINE: In comparison?

Vinnie: Yeah, and we were drunk.

Roger: They were sick drunk, throwing up. Billy Psycho got hit in the face twice on stage, cheap shots.

Vinnie: Yeah! But, I've got nothing against Boston. I'll play anywhere, anytime.

Roger: Forget about it. Never. Never. Once was enough. Never up there. We'll play New Jersey, Ohio, anywhere but there.

GUILLOTINE: I heard they gave you a hard time paying you.

Roger: They didn't pay us. The friend who got the show for us said she'd send us the money, you know, because Void wanted \$400 'cause they took the train up there and then they used all our equipment. They broke our snare and then they wanted to use our guitars and bass, what else did they want? You gotta have respect for the other band, too. I mean we travelled just as far as they did. You know we let them use our stuff and they didn't even give us gas money. We wanted to play Boston and we did it, that's it! Once is enough! New York is still like the best fucking place to play. At a big show you get at least 800 kids, it's fun, it makes you play better.

GUILLOTINE: Did any of the New York people go up to see you?

Vinnie: Yeah, about 25-30 people showed up.

Roger: A lot of people hitchhiked up there. There must have been only about 30 Boston kids there. It was like a war on the dance floor, they just didn't want us there.

Vinnie: A girl came up to me early in the show and said a lot of kids think you have a bad attitude. At the end of the show when everything was fucked up with every band, she came back and said, "I had the wrong idea of your band. We thought you were just nazi skinheads".

GUILLOTINE: So, how do you feel the New York scene has changed since 2 years ago?

Roger: It was a lot better. There were a lot more people. It was a lot more fun. It's more dead now. If you go down Avenue A now you might find 7 or 8 people, maybe, back then there would have been at least 50 kids on a nice night. On Norfolk Street you couldn't even walk through my bedroom there were so many people sleeping over.

GUILLOTINE: What do you feel can be done to improve the scene. By the way, I hate the word "scene", so if you can think of a substitute word?

Vinnie: I like to use the word movement.

Roger: It depends on what band is playing. If you get a band that gets up there and offends you, saying you're an asshole for being a skinhead and you're an asshole for being a punk, then you're gonna lose the people who came out to see you. We try to come out as a unity band, we don't say you're an asshole for being whatever. If you want to think of us as assholes fine, it's your thought. If you come up to me and call me an asshole, I'll turn around and call you one back. You gotta think about reality, about what's happening today. Chaotic anarchy is what punk is all about, not about being a fairy and joining the yuppies, telling you what you can't eat. Peace and love is not what I myself believe in, but if that's what you're about fine. Everybody has their own views on life, this is America, voice your own opinion.

GUILLOTINE: Where do you guys stand politically?

Vinnie: We fight for our rights, like we fight on the streets.

GUILLLOTINE: How would you feel if we were to get into a war with Nicaragua?

Vinnie: We have to stop Communist aggression.

Roger: You've got to defend this country. If we don't get into it, the commies get into it.

Vinnie: It starts with a handful of men guarding the border. Two years later you've got a major offensive there.

Roger: I mean if Russia thinks their gonna walk into Nicaragua, we've gotta do the same thing. Forget about this question. We don't really like to get into politics. I've heard a thousand and anti-Nicaragua songs and anti-Reagan songs and anti-cops songs. Alright, so some cops are fucked up.

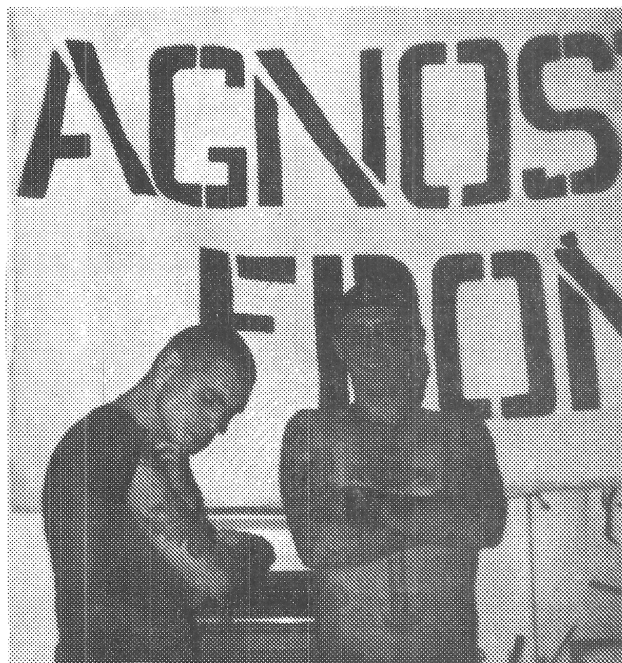
GUILLLOTINE: How do you feel about the political climate in the United States today and its relationship to hardcore?

Roger: Something in the government is fucked up, like a lot of poor people need help and Reagan fucked them over, like with Welfare and Unemployment.

Vinnie: He likes our foreign policy, but he doesn't like our national policy.

GUILLLOTINE: Now that you've answered it for him..

Roger: I think he has guts (Reagan) . I like a man that has guts.



Vinnie: He likes a leader. He needs a fuhrer!

Roger: Forget the politics!

GUILLLOTINE: Do you feel your music has changed any since you started playing?

Vinnie: Yeah. At first it was raw, more thrash. Now it's more melodic.

Roger: We have a disco version of United Blood. It should be out in a year. It's called "How To Boogie".

GUILLLOTINE: What are your plans for the future?

Vinnie: I'm gonna die on stage a rock star.

Roger: And I'm gonna be a cop and sing on stage in my cop uniform.

Vinnie: Me and Roger, we're from the ghetto and, you know, sometimes in a way I don't want to act like Mr. tough guy and everything. Then I think to myself, "What the fuck have you got the right to call yourself hardcore, in a way, when I look at my aunts and I see that my relatives live harder than they do, more oppressed...when I see these guys with cherry apple pie faces...Roger lives in an abandoned building.

Roger: We're like fun, having a good time. We're a more socially oriented, down to earth band.

GUILLLOTINE: How do you feel about what's happening with the lower east side?

Roger: It sucks. All the rich people are moving in and just making the rent higher. They should think about the poor people. If you're poor, they don't want to hear it. The rich get richer and the poor get poorer. That's the way it is.

GUILLLOTINE: What do you think can be done about it?

Roger: Nothing. That's the way life is gonna be. That's it. Thank our government for this. We'll just have to live with it.

GUILLLOTINE: What about the band's future?

Roger: We're gonna get the record out and then tour the United States starting in the Summer. When our band gets bigger we'll be playing with Michael Jackson at Shea Stadium. Me and Michael are gonna do United Blood and Disco Boogie together.

(special thanks to Amy and John for their participation in the interview- the staff of Guillotine)

The CRO-MAGS

The VATICAN COMMANDOS

CBGB's matinee.....

CRO-MAGS--Hey, these guys are good. With the infamous Harley Flanagan (ex-Stimulators, ex-Murphy's Law) who can expect anything other than a raw, power filled, ass kickin' set. This is also the first time Harley has played bass instead of drums. This was the first time I saw them and I was pissed that I missed them in the past. The bass and drums were the most dominant feature to their sound. Some of their material reminded me of old Discharge and old SSD, because of a slight metal edge sound to them. On the other hand, some of their songs seemed in the vein of say "English Skin" type music. Harley added some humor to the set announcing some songs as features on his "solo album". Some of these songs included World Peace Can't Be, Life Of My Own, Cro-mag and When Push Turns To Shove. That ended the set. I must say, there is a lot of variety in their songs which I think shows creativity. I'd like to see this band again and see whether they progress or not, I think they show the potential to.

The Cro-Mags were followed by the Vatican Commandos, a band which up until this show I always seemed to have the misfortune of missing. Their set opened up with a weak version of Paranoid/Black Sabbath, but was followed by a string of good, original numbers including Gravity (makes the world go round) off of their second e.p., Just A Frisbee along with newer songs from their 12" e.p. which had not officially been released as of this gig. The guitar player, Mike Pollock used an

Ibanez hollow body guitar with a wah-wah pedal which I found unusual for a hardcore band. The sound was good and tight, following the latest trend of incorporating heavy metal within a hardcore format. The band poured out some really good tunes (with Dave Hower/drums and Jim/bass presenting a steady, pulsating rhythm section) as Chuck Wheat veered around the stage, reminding me of the bat-like contortions of Brian/J.F.A. Their performance was well worth the wait! Unfortunately, the crowd appeared to give the V.C.'s the cold shoulder, possibly because some of the members sprouted long hair and a not-so-hardcore image. Once again, as at the White Cross gig earlier this year, I was ashamed to be a part of this audience. The Vatican Commandos gave a dynamic show anyhow, and for that they deserved our support.

by Goph

Vatican Commandos discography:

Hit Squad For God e.p., Pregnant Nun Records, 1983

(side 1) Why Must I Follow, It's So Scary, Housewives On Valium (side 2) Hit Squad For God, Your Way, Wonder Bread.

Just A Frisbee e.p., Pregnant Nun Records, 1984

(side A) (We're) Tipping Cows, Talk To Me (Side B) Gravity, Do What You Want To, Let Down Again.

Point Me To The End 12" e.p., Pregnant Nun Records, November 1984

(side 1) 2000 Years of Superstition and Terror, D.W.I. (502), What Can You Do? (side 2) Same Old Story, A Poem by Earl, Point Me To The End Parts One and Two.

**for further information contact: Vatican Commandos c/o Jim Spadaccini, 84 Gardiner Street, Darien, Connecticut 06820

Price Happiness from their latest single. Some of the other songs included: What Are You Fighting For, Violence, and Sound and Fury from their debut L.P., SOUND AND FURY. They received an enthusiastic, energetic response from the audience. They announced their last song as, Sink With California, but still went on to do Care, Men In Blue, Fight To Unite and Boys In The Brigade.

I was very pleased to say the least. The best way to describe Youth Brigade both live and on vinyl is - Sound & Fury!

by Goph

Murphy's Law Major Conflict

CBCB's

It was one of those days when nothing was really going right and I almost didn't go to this gig at all. However, I really needed my weekly shot of live hardcore, so I came to this one. Unfortunately, I was too late to see Bedlam and Violent Children.

When I came in, Murphy's Law was already playing. What can I say about this band? I've only lived in New York since April and I've already seen this band enough times to be able to predict with certainty what they're going to play. (Was that really a new verse to Wild Thing I heard?) Still, the band has enough energy, power and humor to make it impossible not to dance. This is a good, entertaining band and anyone who doesn't enjoy hearing them should just "sit at home and rot".

It should perhaps be noted that Jimmy Gestapo had a new drinking straw coiffure (a new trend?) and there was one injury that looked more serious than the usual minor cuts and bruises, but other than that, the set was pure Murphy's Law.

YOUTH BRIGADE



Adam

(CBCB's matinee)

Youth Brigade are one of the few bands left that come to New York and get a very warm welcome. They always seem to put all they have into their performance and that helps give this band such a dynamic quality. To open the set, they did What



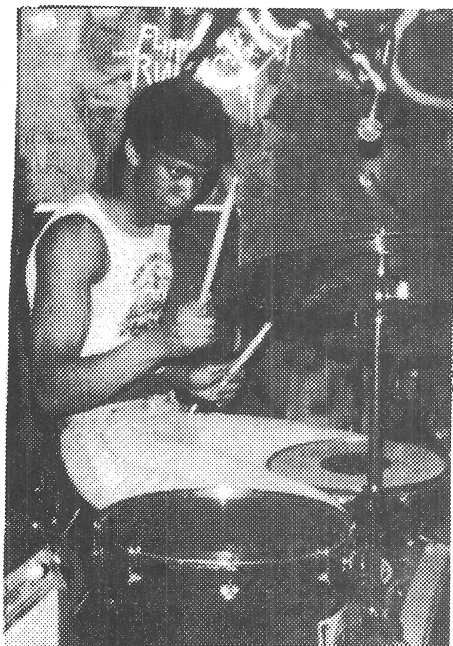
Jimmy Gestapo

What could have been Major Conflict's last show got off to a slow start. When they hit the stage, I was ready for some good, loud, fast music. The band is comprised of Billy Phillips (vocals), Johnny Waste (guitar), John Dancy (drums), Dito (guitar) and Michael (bass). The first songs were good - Underground, Intro, and Will --and the crowd was lively. However, technical problems between songs caused delays in the set and it seemed like just when everyone was getting into the music, the music would stop. When Riot Tonight was dedicated to

everyone from Astoria, things started really moving. A great song! They did Outgroup from their single, then Billy urged everyone to stick by their convictions and not to waiver from their principles in an exciting introduction to Stand By Your Guns. After that, the songs finally began to flow, the technical problems having been solved or overlooked. They continued with City Streets, Stand Together, Central Park and Time Is Now with Billy jumping around the stage. In a flash he would be out onto the floor and then back onto the stage again. At one point the bodies were piled on the stage three to four feet high and I was amazed that the music just kept on coming.

Billy is a really dynamic singer with a lot of talent and energy and if this is Major Conflict's last gig, it's a great loss to the scene.

The band did Not Just A Song which is also from their single and then concluded with a really rousing version of If The Kids Were United which had the crowd singing the chorus in unison. It was one of those really great moments which adds to the



John/Major Conflict

Patchwork quilt of experiences that makes punk/hardcore what it is.

by Linda Justice

EDITORIAL --by Linda Justice

It's a touchy subject and we've heard it before, but it does take money to keep a band going. Equipment must be maintained, the cost of producing a record can be astronomical and travel costs a great deal. But one cost that is sometimes overlooked is that of time. The time it takes for practice and the development of new material can be a real sacrifice to a band member. The time that could be spent in leisure activities, with loved ones or just trying to make a living must often be spent working to keep the band alive. While music and the band is usually the first love of a band member and this time spent is hardly felt as "sacrifice", sometimes practical obligations do loom large and it is at this time when a person must decide which of their activities must fall away.

We are fortunate to have a really terrific scene. The greater New York area can boast of some

really great bands. We should be proud. But we need to be grateful as well as proud and support our bands in any way we can. No New York hardcore bands are getting rich playing CBGB's and it's possible that we may lose some good talent if these bands aren't supported.

I complain as much as anyone else about high prices. I went to Hoboken to see Husker Du rather than pay Ritz prices. I don't know what the answer is, but it's something we all need to think about and do something about.

Swamp Goblins

Killdozer

Reagan Youth

CBGB's matinee

If today were 1980 or even 1982 and the place was A7, the Swamp Goblins would be packing them in. Their unique blend of horror rock à la Misfits and old style rhythm and blues would have been received with popular acclaim. However, the year is 1984 and in New York, thrash is king!

Putting aside some of their more chintzy theatrics in the vein of utilizing the word "swamp" in nearly every name and song title, their sound remained both refreshing and enjoyable. The dynamic vocals in particular, highlighted this performance.

The Swamp Goblins were followed by Killdozer (this being their second performance in a period of one week). The set opened with their singer toting a fat cigar, puffing cancerous fumes into the audience. He seemed overly concerned with dramatic effect, utilizing the band as a backdrop for his performance. Their music incorporated such elements as thrash, '60's surf style/skate punk and even included a rendition of Folsom Prison Blues/Johnny Cash. Perhaps, without their singer they might have been more palatable. However, after ending their set with a mock fight off stage between the singer and an anonymous individual, well, maybe Hollywood might applaud them, I know I certainly didn't.



Dave/Reagan Youth

I almost didn't stay for the headlining band, Reagan Youth, having seen them in their hey day. In 1981 Reagan Youth was the most prominent, forceful band on the scene. Who would have thought that three years later, they would be reduced to playing Black Sabbath and Led Zeppelin cover tunes. Al-

right, so they still include a few old numbers in their repertoire, such as: New Aryans, U.S.A. and Reagan Youth. It would be nice to see Dave Insurgent introduce some new and dynamic numbers into their set, on par with their old material. Dave still may have his charisma when it comes to drawing in a large audience, but as for me, I went across the street to buy a beer.

by Wendy

J.F.A.

JFA Interview

(GUILLOTINE interviewers: Wendy and Goph (alias Indiana Jones))

J*F*A* are: Mike (bass), Don (guitar), Brian (singer) and Bam Bam (drums)

GUILLOTINE: What was the original line-up?

Mike: The original line-up was Brian as singer, Bam Bam or Mike as drummer, Don on guitar and Michael C. on bass. (to the rest of the band) What should I say happened to Michael C.?

Don: He died.

Mike: You heard it. Michael C. died. He died a death of natural causes. Actually, he didn't really die, but that's what they say. He got kicked out and quit at the same time and I took his place in February. The rest of the members are still the same.

GUILLOTINE: Were you in another band before JFA?

Mike: Yeah. We're a band called the Sun City Girls who are touring across the country with JFA. We were supposed to play today.

GUILLOTINE: You're in both bands?

Mike: Yeah. We were going to play if the Faction cancelled and we had heard that they were going to, but they didn't. This is the only show the Girls haven't played, so far.

GUILLOTINE: Are you all from Arizona?

Mike: No, I'm from Bethesda, Maryland, but I'm living in Arizona now. The rest of the band's from Arizona, except Don who's from Huntington Beach, California.

GUILLOTINE: What is it like in Arizona?

Don: Buicks, Snowbirds, rain, gravel, lawns, cacti, conservatism, Reaganism, flatness, hotness....

GUILLOTINE: Is there much of a scene out there?

Mike: Yeah. It's O.K. The scene sometimes takes bands for granted, except for a few people and they know who they are. Its quite a big scene, sometimes shows are 500 or 600 people. It usually averages out to 200 or 300 people per show.

GUILLOTINE: Are there many places to play out there?

Mike: Not a lot, but there's usually at least one place that steadily has shows every week. Its had them on and off for 3 years now. It's been fairly consistent once a week, sometimes twice a week.

GUILLOTINE: How long have you been together?

Don: Three years ago, as of last May.

GUILLOTINE: Is this a national tour?

Mike: Yeah.

GUILLOTINE: Where have you played so far?

Mike: We went through the Southwest, through Texas and up through part of the Midwest, Missouri, St. Louis,

Cincinnati, then down into Tennessee, Nashville, Memphis, Baton Rouge, then across into Florida. We did three more shows in Florida and then went up the East coast.

GUILLOTINE: How long have you been on tour?

Don: About four weeks. We're about halfway through.

GUILLOTINE: Has anything interesting happened while you've been on tour?

Don: Plenty, enough to write a book.

GUILLOTINE: Do you want to tell us about any of the incidents?

Don: Just real life. I mean, you see so much of it. There's nothing stranger than real life. Like, we broke a fan belt on the way to Cottonwood, a little town north of Phoenix. We did our first show there. Some guy in a security truck pulled up and asked "Do you guys need a fan belt?". Like out of the blue, "Do you need a fan belt", and he had our size. It was like it was made to order for us. He was one of Jerry Falwell's people and he saw the JFA and thought we were too. He thought we were nice Christian people. I mean stuff like that happens everyday. People have been really receptive, making us feel at home. In Knoxville this guy fed us a home cooked meal, he made his parents cook us dinner. He ordered them around and everything. The police have hassled us a few times, but we've weasled out of it with three tickets, so far.

GUILLOTINE: For what?

Don: Speeding, swerving on the road, and not having a license. We also have a mechanic on board and when he drives sometimes he hits bumps and we all hit the ceiling, especially if we're in the bunk beds.

GUILLOTINE: Did you have any problems playing down south?

Don: Not really. We were surprised, because we were expecting there to be problems, but it went fairly smooth. When we got up to Gainesville, up at a house where we played a party they arrested a girl for throwing a cigarette butt in the street. We have a video tape of some cop billy clubbing this kid who was dancing. It sounds like no big deal, you've seen it before, but this was really a mellow place. They had a dance floor which was, like all friends having fun. This was in Orlando, which isn't a big, violent place and the cops just went nuts, they'd never seen people dance like that before. This one cop really nailed this guy and we got it on film.

Mike: We're making a video documentary of the whole tour. We're recording all of the shows and different things, skating, etc.

GUILLOTINE: Where are you going to be playing after here?

Mike: Virginia Beach, tomorrow night, then we're going to go back up north, New Brunswick, Stamford, Philadelphia, Boston, and hopefully make it up to Canada, since three people don't have I.D.'s.

Brian: We've got that scammed out. We take the bus over with all the equipment and stuff and then you send over a private car with the other people looking like, "Look, Mom, there's Canada!".

Don: This one guy suggested that we don't go over with our equipment at all and just borrow when we get there.

Bam Bam: We'll need to rent a double bass set.

GUILLOTINE: Where in Canada are you planning to play?

Mike: Montreal, Toronto and then later when we get into the west, we're going to play Vancouver and maybe Victoria.

Bam Bam: I can't do that unless I can take my high hat, no way.

Don: If you take your equipment they make you leave a deposit to guarantee that you don't sell your stuff for a way higher profit.

Mike: Yeah. Like \$250.

Don: Then they give it back to you in Canadian dollars. We're gonna have problems no matter how you look at it.

GUILLOTINE: Do you have any other records out besides your first E.P. and the two albums?

Brian: We're also on a few compilations like, Thrasher, We've Got The Power, Rat Music For Rat People, the new Thrasher and a few others.

GUILLOTINE: What made you choose the name Jodie Foster's Army?

Don: I just thought about it one day when I was watching television.

GUILLOTINE: No special reason?

Don: Well, there's this story about how a big spaceship came down and shot this big neon thing into a mountain that said JFA and it made a mark and we saw it, so we claimed it....It's more like a symbol as to where America was at the time and the name fully fits. It rings a bell in almost everyone's head. It makes you think in a lot of ways. Some people think in pictures and some people think in duplication, you can think in a lot of different ways, but it clicks in some way, like a symbol.

GUILLOTINE: Did you ever hear from Jodie Foster about using her name?

Don: She came out to L.A. to get her tonsils out and she was supposed to meet us at a restaurant because Rodney Bingenheimer, you know Rodney on the ROQ, gave her one of our records and she liked it. That's what Rodney said, if you want to believe anything he says. But, it never worked out.

GUILLOTINE: The song Baja, is that a cover song?

Don: Baja was done by The Astronauts. They were a Boulder surf band from back in the 1960's. The other cover we do, Walk Don't Run, was by The Ventures from 1964.

Brian: Tell her about our new name?

Don: Which one? We've got the new psychedelic band which is Grilled Cheese Cut Diagonally.

Brian: And our other new name is Triantalla, that's our Heavy Metal band and our new skate band is Dudes, it's got x's in between all the initials.

Don: We have 45-5 sets of 4/4 time songs. 45 songs and their played one second apart. It's like 45 five second bursts.

GUILLOTINE: What made you decide to use the surf music from the '60's?

Don: It's like street skating and stuff. You go cruising down a hill or on a street and it's really smooth and it sort of sounds like that or feels like that. I don't know, I'm one of those people who has tunes going on in their head all the time. I do stuff, like always, and it's impossible to turn it off. It's like the kind of stuff you skate to.

GUILLOTINE: A lot of your numbers are solely instrumental.

Don: Well, some of the stuff doesn't really need words. Like the surf stuff, you can yell about surfing all day, but the flow is in the music.

Brian: That's why the Beach Boys suck. They only fucking swim.

GUILLOTINE: Where can you go surfing in Arizona?

Don: I'm from Huntington Beach. I went to the Big Surf once, but they threw me out for fighting. The Big Surf is sort of an artificial ocean with a wave and everything.

Brian: Listen to this, I wrote this about New York City and I drew this picture too..... The City is all that remains, lives live and die, cars come and go, only monuments are left intact.

Bam Bam: Loid Mongo, ladies and gentlemen.

Brian: Well, that's the impression I got from New York City.

Don: That's his poet name, Loid Mongo.

GUILLOTINE: How do you think the gig went?

Brian: Great. The best one so far, I think. No, in fact, New York's a good town.

GUILLOTINE: Who writes most of the music for the band?

Don: We all write different songs.

Brian: I think I should take this moment to announce a particular point of interest to millions of skateboarders and music lovers across the country. Godammit, it's true! Now it's a matter of finding out after 3 years. It's here for you. Just send one dollar or more to P.O. Box 2433, Scotsdale, Arizona 85255.

GUILLOTINE: This is the first time you're using the casio. I noticed you didn't have one last Summer when you played CB's. What made you decide to use one?

Brian: We just got it. It's funny, like finally they're letting me play. They always made fun of me. They were always telling me, "You don't have any rhythm". The motherfuckers finally let me do it. Well, I've been playing a pretty long time and I wrote this song, Death and Destruction like two years ago and I worked it out. The words are (singing) Death and Destruction will follow you wherever you go. You have to say that a bunch of times, but it's really a good song. Of course, these guys can't play it yet. I guess it's just too good for them or something.

GUILLOTINE: Don't you feel funny sitting in the corner off to one side when the rest of the band are doing the instrumental numbers?

Brian: Well, I used to, but I usually look at girls and stuff. I just don't want to stand up there, so I just kind of disappear.

GUILLOTINE: Why don't you just play the casio during the songs?

Brian: They'd kill me. I have enough trouble just staying on the stage. Bam doesn't like me to jump around, so he always moves his drum set as close to the edge of the stage as possible, so I can fall on him and he can kick me.

GUILLOTINE: Is that true?

Don: Yeah.

GUILLOTINE: Why?

Don: I don't know. He's like a bat. You know, bats don't have eyes. They have a sense of hearing and feeling, but they can't see, so they blindly go around in a maniacal way. What Brian does is, he hits at my face, but stops at the right moment before hitting me. So, it's like he does have radar. He doesn't quite always run into you, but he gets close, though, within a fraction of an inch.

GUILLOTINE: Yeah. I saw that you got smacked in the face once.

Don: He got a concussion on stage in Albuquerque.

GUILLOTINE: Do you consider yourself a poet?

Brian: I don't know. I'd like to be. I try to be.

Don: Well either you are or you aren't.

Brian: O.K. I guess I am.

GUILLOTINE: What exactly is a skate punk?

Brian: I'll just say that not all skaters are punks, not all punks are skaters, obviously. The ones who are really cool are the hippy guys who smoke too much pot and rip out and do side grinds and hang out and smoke some more pot.

Don: When we first started we played for our friends and they were basically skaters. It's like there was a void, just like when you skate around on a ramp or a big pipe. You remember what I said about the music in your head. Nobody was playing stuff hard enough for that. Well, that's what we tried to do, play to fill in the void. Then they coined the thing skate punk or skate rock and then I think a lot of people got into it. It got real trendy for a while. There are still bands from all over the place and they're filling the void. A lot of people are playing the same stuff, but a lot of, there are a few people around who are playing stuff that is different, that needs to be played. You know, really good skate music. We played with a band in Florida, they didn't even have guitars. They played just organs. They had these organs with a guitar neck you can interchange. They were good. They played hardcore. That was different. It looked fully Star Trek. You know the Big Boys, they really ripped at it. You can really skate to it. But, anything you can skate to is skate rock. We skated those pipes that are on the album cover. They're 25 foot pipes that go a couple of miles into the ground. We skated that to the theme from Rollerball, you know the movie? You know, to just pipe organ music, but even that's cool to skate to.

GUILLOTINE: Is there anything else you want to add?

Don: Bow to no man. Be yourself.

Satan's Cheerleaders **GANG GREEN** the **NIHILISTICS**

CBGB's November 1984

Satan's Cheerleaders opened the afternoon's festivities. Their set started out with a hint of promise, but managed to drag itself out as the afternoon wore on. The vocals were raw, with the singer epileptically contorting his way across the stage. The sound was heavy on the bass. Somewhere in the middle of the set the guitar player broke a string and not having a replacement, continued without one. Some highlights of the set included: Sex and Beer, Teenage Abortion and What You See, I Don't Know. At times I have found Satan's Cheerleaders approach both refreshing and versatile, unfortunately this performance was neither. Perhaps, they had an off day.

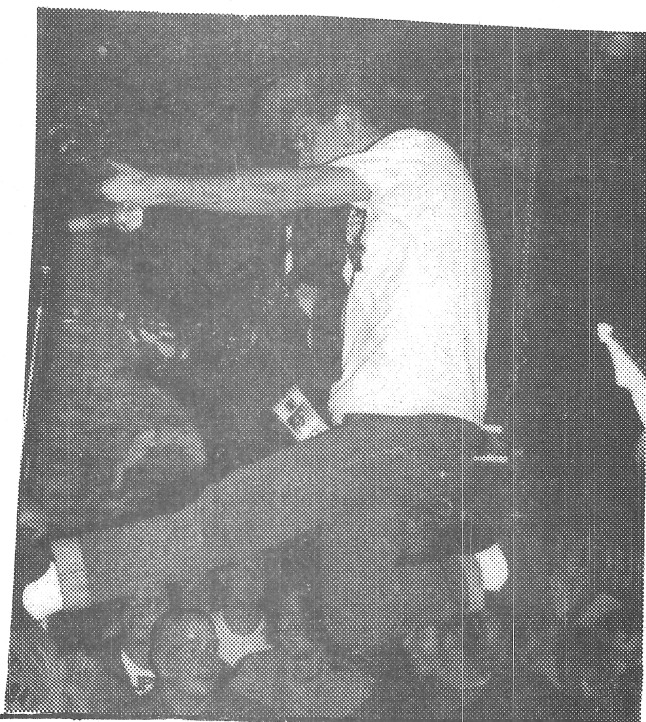
The next band on the bill was a Boston band, Gang Green. Their line-up had changed dramatically since This Is Boston, Not L.A. Their new guitar player, Chuck, was originally with the Freeze and their bass player, whose name I didn't catch, was announced as being related to Chuck. Wally was introduced as the band's current drummer. Unlike most Boston bands, Gang Green made it a point to woo the New York audience. Throughout their set, the singer stressed the band's desire to end the rivalry between the New York and Boston



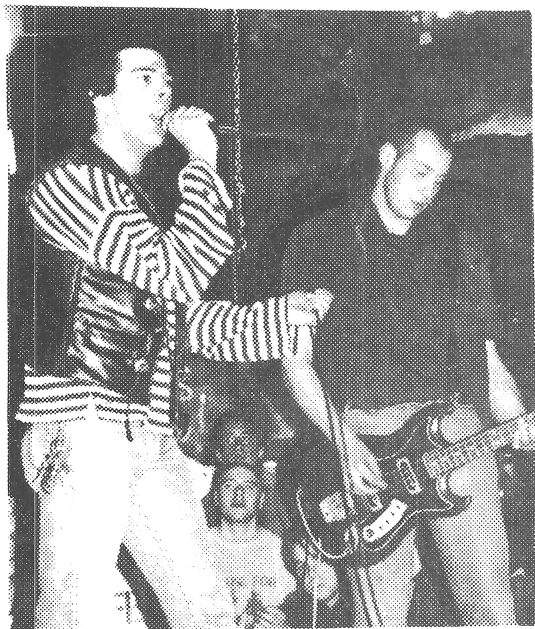
Chris Coherly/Gang Green

scenes: At one point, the singer shouted, "Boston's straight edge, right?", while raising a can of beer to his lips. At an earlier point he had asked the audience what New York's favorite beer was.

Gang Green gave a powerful and dynamic performance, overshadowing their old, super sonic speed with strong, heavy metal riffs and a more melodic sound. The set was composed of mainly new material including numbers from their recent E.P. (Sold Out and Terrorize) as well as unrecorded material



(Never Too Young To Drink, Last Chance, Drinking Song and I Don't Know). A few numbers off of This Is Boston, Not L.A. were also thrown in; Rabies and Kill A Commie. The old material was considerably slower than the original versions. The band also included two cover tunes in their set -- a Kiss song, whose title I mercifully don't know, although the heavy metal kids enthusiastically joined in on the vocals, and a driving version of old Elton John tune, Crocodile Rock. Although not my favorites, musically they were excellent. Their guitars included a Flying V, a Rich and for the final number a Les Paul Gold Top was toted out. (This from a band that repeatedly stated, "We don't play for money. We play for fun"). Bubbling with enthusiasm, Gang Green needed little prodding to do an encore. Whatever else can be said about Gang Green, they gave one ass kicking, rip roaring set.



Ron

Mike

I must admit, I was awaiting the Nihilistic's performance with some trepidation. After the last two catastrophic performances I had witnessed, I did not expect the pleasant surprise I was met with. The band seemed quite sober, which made an incredible improvement on the sound they produced.

The Nihilistics opened up with a new number, Touch Me, which Ron introduced as their "sell out" number. "we sold out, man!", he reiterated with glee. The song as pure rock 'n roll, complete with a long instrumental introduction. It was one of the tightest, well-structured numbers I have ever heard the Nihilistics perform. It may indeed be their "sell out" number, but it was also very good. During this number someone acquired a platinum wig, which was donned by a number of kids before Chris (guitar player) assumed propriety over it which lasted for a few songs.

During the early part of their set, the Nihilistics lampooned Gang Green's approach to the New York audience. Their comments reminded me very much of the biting wit characteristic of their earlier days. Their set included enough popular numbers to keep their fans happy, including: Low Life, Your To Blame, Black Sheep, No More Mr. 9 to 5 and a number of others. For a rare change, there were no major foul ups with the equipment on the part of the club or the band. In fact, the set went rather smoothly until the encore when typically, the plug was pulled on them. Chris was tremendously annoyed by this, but to no avail.



Chris / the Nihilistics

Despite this final blow, the Nihilistics gave the best performance I have seen them do in a long time. And, yes there were even a few verbal barbs thrown in for good measure.

by Wendy



TOKEN ENTRY

MAJOR CONFLICT

MURPHY'S LAW

the Coventry November 1984

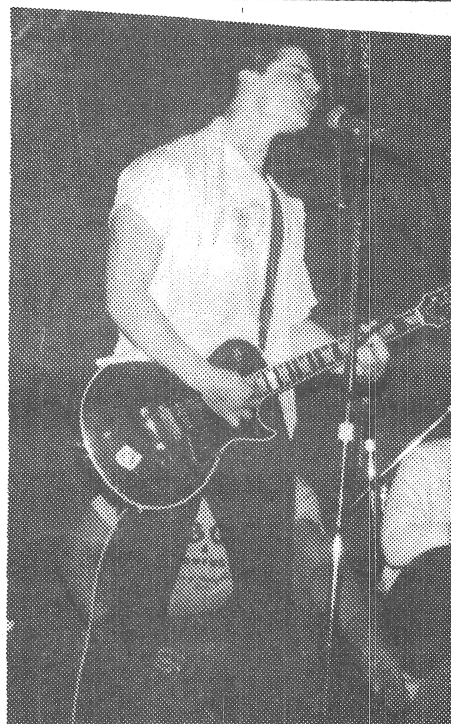
The Coventry was sparingly attended for their re-opening show which featured three popular Astoria bands: Gilligan's Revenge, Major Conflict and Murphy's Law. The fact that there was a gig in Brooklyn with Cause For Alarm and the Psychos headlining may have had some bearing on the number of people who showed up. This was my first time at the Coventry. To actually reach the club, one must first climb a set of stairs, halfway up an admission fee is collected. At the top of the stairs is a small bar which ran out of all but old Milwaukee beer about two-thirds of the way through the show. The club is divided in half by the stairwell---the right side features the stage which is equivalent to the old A7 stage. On both sides are tables and chairs sporadically placed for lounging purposes. (For some reason, the decor reminded me of an Italian restaurant).

The first band we arrived in time to catch was Gilligan's Revenge, now sporting the pseudonym of Token Entry. After the set I asked one of the members why there was a name switch. He replied, "Because we're no longer fourteen years old playing A7 for free". No comment!

Sooo.....Token Entry, then, opened up their set with an old Led Zeppelin instrumental until their singer, Tony, joined them. He appeared to be his usual cranky self, scowling and holding on to the mike stand, which rarely left his hand throughout their entire performance. The band was tight, incorporating a number of different styles into a set which was big on lengthy instrumentals. One number, Psycho, reminded me strongly of the Faction's Beyond the Mirror. The set concluded with their trademark, Astoria, which was dedicated to Murphy's Law and Major Conflict. For an encore they performed Good Lovin' (What show of Gilligan's Revenge a/k/a Token Entry would be complete without it) and moved straight into I'm A New York Hood (the theme song for the band of the same name).



Tony/Token Entry



Dito/Major Conflict

There was a ten minute break before Major Conflict went on. This was the first time they were playing without Billy (singer). Not too many people expected the band to pull it off, since they hadn't found a replacement singer yet. In what might be considered a combination of bravado and sheer desperation, Dito (lead guitar) incorporated the vocals into his repertoire. What resulted was a stunning, scintillating performance I wouldn't have missed for the world!

Every once in a rare while a band gives a performance that literally leaves you awestruck. This was such a moment! Dito was a dynamo of immense energy, constantly mobile, wailing on his guitar and belting out the songs in a way that left us dead in our tracks. Not since Jake Burns sang for Stiff Little Fingers, in their early days, have I had both the privilege and the pleasure of hearing such incredible vocals, particularly during a live performance. Major Conflict held us spellbound through such gems as: Stand By Your Guns, Normal, Stand Tall, Not Just A Song and concluding with If The Kids Were United. Throughout the set, Dito literally glowed with pure energy, dwarfing the small stage with his presence. If anyone ever thought that Billy's leaving Major Conflict would lead to the band's demise, their first show without him refuted any such ideas. In fact, it might be said, that Major Conflict did not truly come alive until the show at the Coventry. I'm only glad that I was there to witness it!

The captivating performance of Major Conflict was followed by the more earthy, good humour of Murphy's Law. As usual, Jimmy Gestapo led us through his vaudevillian bag of tricks in between their set. The light hearted sounds of Murphy's Law was the finishing touch to a great evening.

by Wendy

D.O.A.

D.O.A. members present during the interview: Joey "Shithead" Keighley (vocals), Wimpy Roy (bass), Greg James (drums) and Jan (Brian's girlfriend)

GUILLOTINE interviewers are: Wendy and Goph

GUILLOTINE: Regarding your Burn It Down 45, were the proceeds able to help the Vancouver 5 defense fund?

Joey: A bit, I think. At least \$2,500 went for their defense fund.

GUILLOTINE: How is the situation progressing with them, right now?

Joey: Well, I'm not really sure how much I'm supposed to spill. As far as the trial goes, Jerry Hannah and Julie Belmas have pleaded guilty to the charges.

Jan: And the other three are carrying on.

Joey: Yeah. The other three are going to go through with the whole rigamoro.

GUILLOTINE: Do you know why Jerry and Julie pleaded guilty?

Joey: I think basically because there was a bunch of evidence compiled against them, a whole mountain gathered in many different ways, both illegal and otherwise. It was all agreed upon as being admissible evidence and it seemed they were going to be nailed, anyway. So, they decided this way the time they were in prison would be added up as part of their sentence. I was called as a character witness for Jerry just the other day. I think now it's up to the mercy of the courts, so I don't think there'll be much mercy at all. Other than that, the overall result is, other than their personal plight which I find very tragic, is a pretty powerful result. It got people thinking about the issues involved which was what it was supposed to do. The Vancouver 5, it was actually de facto, we just did our bit and helped them on.

GUILLOTINE: Can you tell us something about the story behind General Strike?

Joey: Our situation last Fall in British Columbia was basically this...The government tried to give the thumb screws to anyone who wasn't well off in the province and there was actually a real groundswell of resistance from quite a lot of different factions. One was called Operation Solidarity which represented all the labor unions and there was the Solidarity Coalition which represented all the minority groups and basically anybody who didn't have an umbrella of the union to even protect them from the very responsible legislation that they had. There were cut backs on any rent control, removal of rent support and the list went on and on. This is still an ongoing problem today. The situation got very aggravated by the seriousness of the threat of a General Strike in the province and the reason we did General Strike was a reaction to this. General Strike never actually materialized, but the idea was to have a complete shutdown of labor and more than anything was to get rid of the government within, but it never actually went the way I think it should have. It ended up with a sort of milk toast compromise on the part of the labor guys. The labor leaders

folded their best hands back, basically, as far as the opposition goes.

GUILLOTINE: I read in the paper the other day that in Canada a law was being passed stating that any act that hinted of perversion would be considered a criminal act within the state.

Joey: I don't think it's been passed yet. I don't see how the government could try and institute a law like that, because they'd be the first people who would be thrown in prison. That wouldn't be just.

GUILLOTINE: Very little is just in this world.

Roy: That's how it is with any government.

Joey: Well, yeah, but we're not going to cry over spilt milk.

Roy: I don't think it's going to be passed, though, because perversion is a very debatable subject. How is the government and the courts supposed to decide what is and what isn't perverse.

GUILLOTINE: Have you written any new songs since Burn It Down?

Joey: Not in the last couple of months. We've been travelling, but we're working on it. I always take awhile for a song to come into full bloom, shall I say.

GUILLOTINE: So you've been on tour?

Joey: Yeah, about three months.

GUILLOTINE: Where have you played?

Joey: We've played all across Canada, two months in Europe including England, Germany, Holland, Italy, Austria, Yugoslavia and Denmark.

GUILLOTINE: How well were you received?

Joey: Well, there's a good chance of going back early next year.



Wimpy Roy

GUILLOTINE: What was Yugoslavia like?

Joey: It was great.

We played a few shows there. Each show brought out about 1,500 people and they were really nice. They opened the doors at 8. They're all out just to really have a good time, not all fucked up on fashion trips or stuff like that. They seemed to be pretty open-minded as an audience, really appreciative of our effort of coming all the way over there.

GUILLOTINE: Were there any places you particularly liked playing?

Roy: I really liked Holland, I had a really fun time at Amsterdam. It's really liberal. There's a bunch of squatters there and dope is pretty much legal and everything like that. It seems to be a much freer place compared to the U.S. and Canada.

GUILLOTINE: Did you make any money from the tour?

Roy: No. We lost, but we didn't lose a lot or anything.

Joey: We want to lose money. No, you really can't call it a loss in terms of dollars that you laid out on something, because you make it up in record sales and in future trips, hopefully, if everything went well.

GUILLOTINE: Was this the first time you played overseas?

Joey: No, we played in Britain before, just a few gigs in London.

GUILLOTINE: As far as your records, are you planning on re-releasing any of your old ones?

Joey: They've been re-released as far as Bloodied But Unbowed, but I don't think you'll see Something Better Change or any of the old singles again, as far as I'm concerned.

GUILLOTINE: So, what are your plans from here?

Joey: After this we're gonna play Boston, then Chicago, and I'd say maybe about seven or eight more shows and then we're gonna re-think our strategy.

GUILLOTINE: What about putting out some new material?

Joey: We've got a certain amount of material ready already.

GUILLOTINE: Do you all write the lyrics?

Roy: Well, we all agree on them. We don't all necessarily write them. This is something we have to try to work on, putting our ideas together, as far as lyrics go.

GUILLOTINE: What is the political situation like in Vancouver right now?

Roy: Pretty bad.

GUILLOTINE: Has the situation with the Vancouver 5 made it difficult for you to play?

Roy: Actually we've been left alone totally, as far as harassment goes. I think we're a little high profile for them to pull some cheap trick on us, but I could be wrong.

Jan: But, they're definitely not satisfied with just putting the Vancouver 5 away. They want to get everybody who is a threat to their system.

GUILLOTINE: Is there anything you feel you can do about this?

Roy: We're trying to broaden our audience, to reach people who aren't necessarily radicals. We want to make them more aware, to reach a broad spectrum and get them to be informed of what is happening, what the consequences are.

THE PSYCHOS

Band members present were: Billy Psycho (drums), Stu Psycho (guitar) and Rob (formerly of Bitter Uproar - vocals).

GUILLOTINE interviewers were: Wendy and Goph

GUILLOTINE: How long has the band been together?

Billy: About two years, but with the same line-up.

GUILLOTINE: What was the original line-up?

Billy: Billy Psycho and Stu Psycho. Stu started it a long time ago and we've just been through a lot of people. Roger, Steve Reber used to play with us.

GUILLOTINE: How long has this line-up been together?

Billy: The line-up with Billy Milano (bass) and Rob (vocals) has been together about two months. So, we're still getting tight. Rob actually has been singing with us for about three months and Billy Milano about two months. He just replaced Roger. Everyone can be replaced.

Stu: Yeah. Roger claimed that we threw him out of the band. It's fucked up. It wasn't a matter of our throwing him out of the band. It was a matter of his being more devoted to Agnostic Front. He couldn't devote his time to us. He couldn't make rehearsals, and so forth. We had to get rid of him because we want to go on, too, you know.

GUILLOTINE: Since this new line-up, do you feel that you have progressed any?

Billy: Yeah, more or less. It's just a matter of getting tight with new people in the band. The sound is a lot better and we've got two new songs already. We've just been accepted for a new Big City record compilation, One Big Crowd.

Rob: Yeah. We're gonna come out with an album, too.

Billy: We're working on it independently on our own.

GUILLOTINE: Who writes the material?

Billy: Stu does. I've written a little bit. A couple of new songs were written by our new bass player.

GUILLOTINE: What are some of the songs about?

Stu: One Voice, that's a unity song. That's about how we're all trying hard to express ourselves, but we're all in the same boat. So we shouldn't fight amongst ourselves. We should all try to get along as best as possible.

GUILLOTINE: In that context what do you have to say about the skins versus the peace punks?

Stu: Well, I think anybody is wrong to criticize anybody else. It's up to the individual to decide for himself. So for the peace punks to strike out at the skins because they believe something or the skins to do vice versa, it's wrong. It's wrong to give anybody negative publicity.

Billy: Peace punks are hypocrites, I think. They fight amongst each other and they preach a lot of shit. They fight just like anybody else.

Rob: They go around saying how they don't eat meat, then they go out and buy brand new leather jackets. That's what really gets me sick.

Billy: But also they talk in terms of peace and I've seen them fighting more than the skins, sometimes.

Rob: I think they're a bunch of weirdos anyway.

Stu: What if their hair was short? They think a lot of the same things anyway.

Billy: I think the whole thing is a lot of bullshit. They don't really know what their talking about. Their just modern day hippies.

Rob: They say all this crap about the Crass commune. Cru-cifix went over there and they had to leave. They couldn't take it.

GUILLOTINE: What about some of your other songs?

Stu: Barriers is about people who put up walls and put up shields against other things, they refuse to keep an open mind. It's the same thing about skinheads and people with long hair. They look around and if they don't look the way they do, they criticize them. They look at what society does and that's what's fucked up about it.

GUILLOTINE: It's how society conditions you. Do you write the music, too?

Stu: Yeah. Some of the songs in our old line-up, Steve wrote the lyrics and I wrote all of the music. I always write the music. The old songs that we still do, the lyrics are mine, but now we're collaborating more.

GUILLOTINE: (to Rob) Have you written anything yet?

Rob: Yeah. I'm just finishing a song, it's about people fucking you up for the way you look and dress.

Stu: We write songs mostly about how ignorant people are.

GUILLOTINE: So, then, you would say the stuff you write is more about personal things than politically oriented?

Stu: Socially political, maybe.

Billy: We've got one song against nuclear war. It's called Before. It's about, you know, don't you wish you had a chance to shout before it happened. It's bound to happen sooner or later and people should speak up before it's too late.

GUILLOTINE: What do you think can be done about it?

Stu: I was at the die-in. There was a nuclear protest at the Port Authority building. It got a lot of media coverage, CBS and ABC were there. Everybody just got together and we all decided that at a certain time we were all going to simulate death and fall down to the ground as if it were a nuclear war. It was shown on TV that night. This was at the beginning of the summer. So, that was doing something.

Billy: I don't think people should preach too much about nuclear war, but they should be aware of it.

Stu: Everybody knows about it. My view is, I don't want to die by the government's hand. I don't want them to decide how I'm gonna die. I want to die of old age, natural causes. I don't want to die from radiation.

Rob: Can I kill you with natural causes?

Stu: Look at all of those people who died in Nepal, India from that Union Carbide bullshit. Over 1,000 people died and the funny thing is that none of the Union Carbide workers died. It was only the people outside the plant. They said the wind carried the gas away from the plant and all those people are dead now and they've got nothing to say.

GUILLOTINE: It could happen here too.

Rob: Whyd did you write that anti-Pacman song?

Stu: I wrote that because I was against the brainwashing process of video games. People get obsessed with it and they don't realize the money they're putting into it and that money could be put to better use. If you like video games, save up enough quarters to buy your own machine and hook it up to your TV, instead of putting quarter after quarter into the machine. You know these guys who make the machines are laughing.

Rob: I was talking to this one guy and he puts \$30 aside a week for pinball.

Stu: You know, we all have to use money, there's no getting around that, but you might as well use it for something to benefit yourself. If you keep putting in quarter after quarter, you've got nothing to show for it.

GUILLOTINE: I think it's pretty sad that people have money to waste like that when other people are starving.

Rob: If you're wondering, I don't break mike stands on purpose. It just happens. I do it every show. It's

just that I lose control on stage. Next..

GUILLOTINE: Last summer you were doing a lot of covers. Are you still doing them?

Stu: No. The only cover songs we do now are Peter Gunn and Summertime Blues, but we're dropping them, because we're in the process of writing all new stuff, now.

Billy: We just did them for fun anyway.

Rob: We're gonna get real serious now. I think we can be a lot more than just a joke band.

Billy: We want to start going places.

Rob: We want to make the album and go on tour hopefully by next summer.

GUILLOTINE: Where are all of you from?

Rob: Billy Milano is from New Jersey, that's why he couldn't make it tonight, and I'm one of the Astoria boys.

Billy: Me and Stu are from Brooklyn, U.S.A. We're the Brooklyn boys.

GUILLOTINE: How do you feel about the letter that was printed in Maximum Rock 'N Roll?

Rob: I don't understand who these guys think they are saying all this shit. Especially saying that about John Nordquist?

Billy: He was a friend of mine and he was really cool and you know the people who wrote that letter didn't even know him personally.

Rob: I don't understand why they put down Agnostic Front. They don't seem like nazis to me. I mean Roger's Cuban. I don't see why he'd want to be a nazi, and besides if you look at the lyrics they're not nazis. Just because they're a skinhead band all these peace punks think they're nazis, maybe a few skins are, but most of them aren't.

GUILLOTINE: What do you feel can be done about what was printed?

Billy: First of all, they already believe what's been written in the past. In the past a lot of bad things have been written against New York.

Rob: It's only one person's opinion.

Billy: I just can't believe that a magazine that goes all over the world could write things so bad about one place, and it effects the scene here, because a lot of people will read it and believe it and they don't even know what's going on.

Rob: And it hurts the bands when they want to go on tour. Like we can't play Boston, because they think New York kids are nazis up there.

Billy: I've been working on setting up a lot of shows like in Boston, Connecticut and Rhode Island. There's a club in Providence that's booking shows. So, between that and Stu knows the owner of Maxwell's in Hoboken and I want to maybe try something there and there's a lot of other places I know. Corrosion of Conformity, the Outpatients and Suicidal Tendencies have asked us to play with them. Right now it's a question of equipment and transportation and the fact of publicity and being known. Like by the time a band goes on tour, a lot of people haven't heard of them and when you play they don't come inside. They're not gonna pay \$5 to see a band they don't know.

GUILLOTINE: That happens to bands that come here, like when White Cross played. Everyone just ignored them and they were really good.

Billy: I thought that they were a good band. We played with them once a long time ago at A7.

GUILLOTINE: So you haven't played anywhere outside of New York?

Rob: We played the Half Crown out in Baldwin, Long Island and the Coventry in Queens. That's where I blew up. They only had a PA for the vocals.

Stu: It was awful. You couldn't hear anything. They rented a PA for \$200 so the bands only got paid \$15

or \$20 each and they made our bass player pick it up.

GUILLOTINE: Were there many people at the show?

Billy: Maybe about 75 people, tops.

GUILLOTINE: Would you play there again?

Billy: We're supposed to.

Rob: We'll play if they have a decent PA and if they can guarantee us a little more than \$30. They didn't even thank us for picking up the PA last time.

Stu: We'll play if it's more organized.

Billy: The same thing happened at the Half Crown. There was no PA, but we tried to make the best of it. There were about a 150 people at \$4 a head and they tried to give us \$60 and we were originally supposed to headline and instead C.F.A. did. So you know, bands get screwed around a lot by a lot of different places.

GUILLOTINE: So what are your plans for the future?

Billy: Well, we've got this release coming out on Big City, probably around March or April. Then, we're gonna work on our own LP and then after all that comes out, hopefully by next summer, we'll be going on tour, you know, out to California and back.

Letters

Dear GUILLOTINE:

I've been waiting and waiting and waiting and waiting for issue no. 8 to come out, but it's nowhere in sight; so I finally decided to write to you, because that's probably all you need to complete the issue (ha-ha).

First of all, let me congratulate you on the best mag around. Keep it up!!

Secondly, I am sending you a couple of my own cartoons, reviews and photos. Use what you can and need.

Also I'd like to get a letter from you, hopefully describing GUILLOTINE's history and the occupations and interests (outside of the magazine) of it's staff. Does anyone play in a band? What are your political ideas and view? Plus, I'd like to get some of the back issues of GUILLOTINE - how much would it cost?

NEWS - NEWS - NEWS - NEWS - NEWS - NEWS - NEWS

Well, you live in New York, you know, what's going on ...The so called anarchic punk scene sucks ...of all the clubs only CB's regularly books hardcore. A couple of Brooklyn clubs went down the drain after single gigs. Partly, actually mostly, it's a fault of the participants. Like in the V.I.P. room, the singer for the Hellbent broke a water pipe. In the Mad Club there were so many fights that the owner pulled the plug early (most of them among the girls). Fortunately, the shows at CBGB's usually run smoothly, non-violently and hopefully will last forever. (I wish that they would stop price increases, though, now \$5).

MY FATHER'S PLACE: N.Y.P.D., Satan's Cheerleaders, Nihilistics

N.Y.P.D. is a local band from Long Island. They played, because Murphy's Law who were scheduled to play did not show up. Well, what can I say about N.Y.P.D...it is a young, unconvincing, pretentious, boring group...and it gets minus 2 on the scale from 1 to 10.

Satan's Cheerleaders, in my opinion, is the best, most original new band. I've seen them on March 31 at CB's with Government Issue and they blew me away. After I bought their tape and read

the lyrics, I liked them even more. Is that possible? Their intelligent use of figurative language - i.e. metaphors, symbols, allegory in conjunction with interesting musical findings in rhythm and tempo give their songs...give them distinctive...O.K. O.K...They are simply great. I just hope they will be around for awhile.

The Nihilistics, who were being taped for the video that night, were really good -- fast, tight, not too drunk. But there was something missing, their attitude was unusually quiet, passive, they looked tired. A couple of times Ron asked for applause, mentioned Atlantic's interest in the Nihilistics, as the thin crowd of people, 70% of which could not pronounce N-i-h-i-l-i-s-t-i-c-s and 90% of which did not know the meaning of the word Nihilism, was fighting the yawning.

Mike looked indifferent, he was standing mostly with his back to the audience, every now and then spitting the beer on a couple of slammers. Again, I must repeat that musically the Nihilistics sounded very good, but missing the character, the atmosphere. The show lacked the spark of anger that characterized the Nihilistic shows.

O.K., that's it. Thanks for reading and hope to hear from you soon.

P.S. I've been living in the U.S.A. for 4 years, so if you have any questions about Russians or Russia. For now, I'd just like to say that although Democracy, like any other political system-theory has its weak points compared to the Soviet Communist system, Democracy is a perfection.

Sincerely yours,

Gary Goldstein

GUILLOTINE:

I've been told I should send my poetry somewhere. When I looked at your latest issue, I noticed you had some poetry in it. One of my friends (a mentor of sorts) suggested I send something to fanzines. When I mentioned GUILLOTINE, he raised his eyebrows and hinted that you might not think it "hard-core enough". I decided to abandon this thought and stick with a positive attitude. Besides, in the front of your publication you don't say "hard-core material only" next to your address. And I always sort of thought that the idea of punk is to be open minded and expressive, not conforming within a self-chosen minority, if you know what I mean... So, I'm sending you this poem and I hope that you could be so kind as to print it in your next issue, whenever it is.

Thanks for listening,

Katy Marshall

GUILT

There are corpses under my bed.

Applying makeup
i see them from the mirror-
singed brown skin,
suffocated expressions
run me through.

i cannot bear to watch that TV channel.
Children,
with Expressionistic bodies,
cry into the camera,
reproach into my eyes.

Katy Marshall

YOUTH BRIGADE

(GUILLOTINE interviewers: Wendy, Goph (Indy) and Donny)

Youth Brigade are: Shawn Stern (vocals & guitar), Mark Stern (drums) and Adam Stern (bass)

GUILLOTINE: You put out two different Sound & Fury LP's with the second pressing containing a number of different cuts than the first pressing. Why didn't you just wait and put out another album using a different title?

Shawn: First of all, Sound & Fury was our debut album. The first version was recorded real quickly, rushed together for our first tour in 1982. It was recorded in a lousy studio, the production was poor, they were old songs and we had only been a 3 piece for a few months. The newer songs were better ones and we weren't happy with the overall thing. It came out after we had already been on the road a week or two. I mean we didn't even have any copies. When we got to sit down and listen to it we thought that it sucked. So we decided to stop the pressing of it at 800 and then when we got back we wrote a bunch of new songs and went into a good studio and recorded it. We didn't want the first version to be considered our debut album. We wanted this to be considered our debut album.

GUILLOTINE: You said that you were only a three piece for a few months at that time. What were you before that?

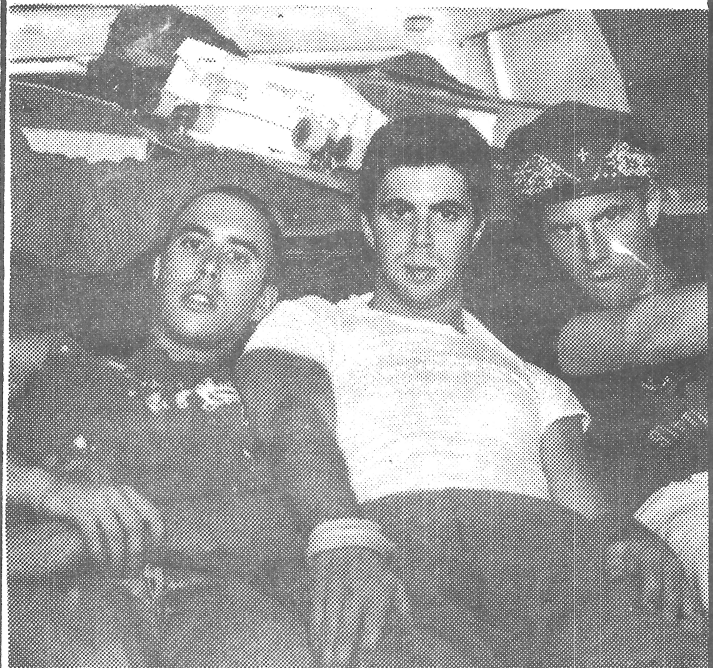
Shawn: We were a six piece. We started out in the late Summer of 1980 as a six piece with two guys singing up front, I was singing and playing guitar with another guitar player and everyone was singing. We broke up after about a year because the singers up front didn't really have their hearts in it.

GUILLOTINE: Was the band using the same name back then?

Shawn: Yeah.

GUILLOTINE: When did you first start playing punk?

Mark: When the Sex Pistols played San Francisco, Shawn and I started buying records and going to shows. We were playing in a band called Mouse then and we met this girl who was living in the Canterbury. That's where all the punks lived then. That was back when there were about 75 punks. She knew this guy who was looking for a band. This was when everyone like X and the GoGo's were living in the Canterbury and right across the street from it was the only club called the Masque. So, you know, the same 75 people went there. So, we decided to get this person in the band since he knew everybody already. We played the Masque and the Whiskey and started doing afternoon shows and then we changed our name to The Extremes, that was me and Shawn and this guy Jay Lansford, who plays with Channel 3 now. He played in the Simpletones. He'll probably kill me for this, but yeah he was the original bass player in the Extremes. It was a good band in the beginning and then he left or we kicked him out or something. We were looking for a bass player and couldn't get one, so we ended up with this guy who played synthesizer and turned it into our damage band and it started getting obnoxious. This went on for



Shawn

Mark

Adam

about a year and then Shawn quit and I stuck it out for about four more months and then I quit. Then we weren't doing anything for awhile and after that we started Youth Brigade.

GUILLOTINE: When was that?

Mark: In 1980. It started as a swing band and was called Swinging Skins (SS) Brigade. We put an ad in the paper and all these horn players showed up. We lived in this house we called Skinhead Manor and it had this big stage in the living room where we used to do rehearsals and these guys would come up and read charts and everything and we would fake it. It sounded real good for awhile, but not good enough. There were about eight or ten guys in the band then. So then we just started up Youth Brigade with a bunch of people from the house. Like everyone who lived there was in the band.

GUILLOTINE: This is quite a change from a swing band.

Mark: Well, what we originally had in mind was something like Madness.

GUILLOTINE: Do you find it easier or more difficult playing as members of the same family?

Adam: Well, it's easier in some ways, because we sometimes get into these huge arguments, where if you were just in a band and some guy got into the kind of arguments we do, I would have walked out long ago. But, you know, we're brothers so we don't take each other so seriously.

GUILLOTINE: Do you feel that you are handicapped in any way by being a three piece band?

Shawn: Yeah. I mean you can't move around as much, but I think we've gotten over it. I think it's worked out pretty well.

Mark: It's no problem in the studio, but on the stage if you go to do leads it's kind of tough, because then everything sort of drops out.

We've been thinking about getting another guitar player. We have a little brother who's learning how to play guitar, maybe he'll be the one we're looking for.

Shawn: But it's only just a thought right now.

GUILLOTINE: So, you're going to be playing Europe next. Where will you be playing?

Shawn: England, Holland, Germany, Italy, Spain, France, Yugoslavia and Poland, possibly Norway, Sweden and Denmark, as well.

GUILLOTINE: Do you have everything set up then?

Shawn: Everything's set to the end of October in all of those countries except the Scandinavian ones and we hope to set that up once we get over there.

GUILLOTINE: Is this the first time you'll be going overseas?

Shawn: Yeah.

GUILLOTINE: Will you be taking your equipment with you?

Shawn: No, just our guitars. The rest will have to be rented.

GUILLOTINE: Did you have any trouble getting a visa to go overseas?

Adam: We don't have any.

Mark: We're just going over as students and shipping our guitars and then we're just walking in. It won't be too hard.

Adam: It's a rip-off. It costs about \$160 per person to get a working permit. You've got to join the musicians union.

Mark: The thing is though, it would probably be easier for us since we're Canadians and it's part of the Commonwealth and all that.

Adam: Yeah, but you still have to be in the union to be able to play.

Mark: I mean like going over the border and stuff like that. I think we're gonna have the distributor ship the guitars over, but I don't know for sure. I think we're gonna have to put them on a different plane.

GUILLOTINE: Since you're Canadian, do you have any trouble crossing between the two borders?

Mark: Even if you are a Canadian citizen they give you a hard time if you bring your equipment over there. The want to make sure that you don't sell it for a lot of money. So, we

get this thing which we pay \$100 for and they itemize all of our equipment. It's a big company, so basically they're vouching that we're not going to sell it. You lose the \$100, but then you don't have any problems crossing over the border. When we go into Canada they just say, "Have a nice day!". They don't bother us. That's why when we go up we like to take a lot of t-shirts and records, because we don't have to pay any customs on them. When we come back into America, it sucks. They make a whole big deal, they search us. The last time I came over the border, the guy was an asshole. When we came from Winnipeg and were going to Minneapolis through North Dakota, a couple of weeks ago, we almost got arrested, sent back to Canada. They were going to hold our van until immigration came down. We got held up for four hours.

GUILLOTINE: Why?

Mark: We have green cards so we can work in the States and they didn't bring theirs and Shawn lost mine, so we said o.k. So, when we came down since we have California plates, we said

let's say we're Americans. And when we filled out the form me and Adam put down Americans and Shawn put down Canadian and they said "How come you're Canadian and your brothers are American?". They came down on us and said we'd committed a federal offense. It started to get a bit ridiculous. You know, you mark the wrong box and they arrest you. It was kind of like Monty Python. I ended up saying, "I'm half asleep, I didn't know what I was doing. I lived in L.A. so long, I could be a citizen". I just gave him a whole lot of shit and then the immigration man came down and he was a real redneck. Then a cop pulled up and we thought for sure we were going to jail. They just talked to Shawn.

Adam: Shawn's story, if you ask him, is if they ask us what citizenship we are, don't lie. But, that's bullshit.

GUILLOTINE: Did they fine you or anything?

Mark: No, they just let us go. The guy just yelled at us, "Get your van and get the fuck out of here".

GUILLOTINE: What's happening with the Better Youth Organization (BYO) right now?

Shawn: Well, we just put out 5 new records and a compilation. The Seven Seconds L.P., the Stretch Marks L.P., our new seven inch and we licensed the Unwanted from Canada. We're going to be licensing Upright Citizens, plus a lot of new bands once we get over there.

GUILLOTINE: How would you describe the BYO?

Shawn: Well, basically it's an organization devoted to promoting the positive aspects of the whatever you want to call it punk scene alternative underground, instead of the negative aspects the media are always portraying.

GUILLOTINE: Do you do anything besides put out records?

Shawn: We used to put on shows, but it was too much of a pain. We started a booking agency. We started a magazine which we called Generation, we got one issue out. It was too unorganized, so we put it in hibernation and will possibly try again next year.

GUILLOTINE: Is the organization still going strong?

Shawn: Oh yeah, better than ever.

GUILLOTINE: I know several other chapters started up...

Shawn: Well, those chapters were not really legal chapters. They were friends of mine that thought it might be a good idea to get this started all over. Then, someone said why don't we start a chapter. But, we really had no control over it and you know we're trying really hard to get our name a good name for punk and then when things go wrong it can very easily get us in trouble and that's why we weren't too happy about the chapters. We could legally be held responsible if something happened and somebody got hurt at a show.

GUILLOTINE: You're just coming off of a national tour?

Shawn: We've been touring about a month, the West Coast, Canada and the Mid-West.

GUILLOTINE: What's your impression of the way the Punk movement is around the country?

Shawn: It's kind of leveled off, it's still there.

GUILLOTINE: How do you see it developing?

Shawn: As far as I can see, it's sort of getting in a rut.

Mark: The scene is growing, but the attitudes are changing.

GUILLOTINE: Who writes most of your songs?

Shawn: Well, I write the lyrics or I'll set down the guitar parts or we'll just work it out together. We've been doing that more and more, lately. It used to be where I'd write the stuff, then they wrote their own parts.

GUILLOTINE: Why are so many songs on the first pressing of the Sound and Fury about violence?

Adam: Well, like with Full Force, that song is about just when everyone used to just hang out and get crazy, back when the Huntington Beach punks used to hang around, that's more what the song is about. Some of the other songs may be about violence, but they're not pro-violence.

Mark: Basically, they just ask why there is so much violence. What are you fighting for? We kind of got sick with the kids in L.A. fighting with each other, like twenty guys beating up one, closing clubs down and shit like that.

Adam: That's basically why there aren't any clubs to play in L.A.

GUILLOTINE: Are you still having problems with the cops down there?

Mark: Not as much as they used to. When the Olympics was there, we thought it would be twice as bad as it used to be, but they were o.k.

Adam: There hasn't been too much trouble since the last Dead Kennedy's show. Then there was a big riot.

Mark: The last big one was about a year ago. It was a hall that held about 2,500 people and 4,000 people showed up and they tried to cram everybody in.

GUILLOTINE: Was that the show with the Exploited?

Mark: No, we promoted that show. That was the worst riot.

Adam: That one was bad. There must have been about 5 or 6 different districts of cops, about 70 cars and 150 cops. They just beat the fuck out of anybody they saw. We were leaving in the van and cops were just marching like S.S. and we go, "We're leaving", and they just started... They broke the windshield and hit Shawn in the head, they broke the headlights and that was fun.

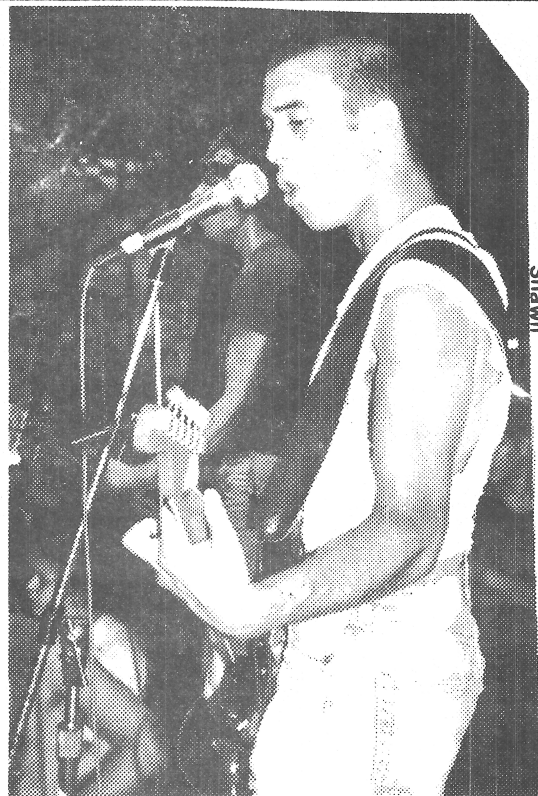
Mark: They blocked off the whole area within a ten block radius. So, people who got into their cars, they'd just pull them out and start beating them up on the streets.

Adam: People who went into restaurants, they'd just pull them out and start beating them. Girls, especially girls who had high heels, they couldn't run and they'd fall and just start beating them.

Mark: Some cops got nailed. But, when the cops came, we were on stage and we were singing something. All the punks were just running in the streets, smashing windows and singing Running Down the Back Streets (Cockney Rejects song -ed.) They did about \$60,000 worth of damage.

GUILLOTINE: I heard that there were some deals being made with the cops to back off when there would be a gig or something, that unless there was some kind of real trouble they wouldn't do anything.

Mark: Well, where they have the gigs now are really legitimate places, so there's no problem with the cops because they're concerts. One place sold out and the fire department came down and tried to find a reason to close the place, but there wasn't one.



Adam: I think the reason why they don't come down so much now is that the cops are more used to it. They don't hassle us so much, you know, because before it was such a shock to them, it was so chaotic. Like when we used to promote shows, the whole place used to get trashed. We just would let the whole thing go, because there would be nothing we could do. We'd have kids working as bouncers and everyone would get trashed. There wasn't much you could do.

Mark: Now with the Golden Boys, they run it, but you know, they've got the big bouncers. They're not bad now, they won't beat up on people the majority of the time.

GUILLOTINE: On your first Sound and Fury you have the song Treachery. Was that directed against any particular British band or just British bands in general?

Mark: Just in general. It's about the bands who come over here. Like when we played with the Angelic Upstarts at the Whiskey and they made us set up in front of the drumrise and then we said they could stay at our house and they came over and took advantage of the situation. They just came over with a bad attitude. See like in L.A. the bigger shows are the ones with English bands and when they come over... Take Peter and the Test Tube Babies, for example. The song was written before they came out, but it's a good example. They came out and we played with them and they were trying to make us set up in front of the tall boys or else they said they wouldn't play. So, finally we went through all this crap and we got the riser, big deal. They got all this food and booze and you know we're friends with everyone and we're going on stage, and we go, you know, can we have a couple of beers, we're going on stage. They said, "No, we've only got enough for ourselves".

Adam: Real attitudes. They wouldn't even let anyone on their side. You know, when you walked down the aisle, down the stairs to the left was all for the Addicts and the Test Tube Babies and the right was for the other bands.

Mark: There were over 3,600 people there and what they did was fly from England straight to L.A. and that was their first show in America.

Adam: They did this show and right away their heads got big. They figured that, well, 3,600 people came to see them, that they were huge. The fact is that the kids don't go out just to see the English bands. The half of it is, because it's just such a big event. People like going to the big shows. The opening bands also have a lot to do with it. I mean we're not an opening band, we played second bill to them and we've got lots to do with the draw. It's just the way the whole package is put together that brings in lots of people. Then they did a show a few days later at this place that holds about 500 people and it was on a Tuesday night and about 75 people showed up. Then they went to San Francisco and only about 100 people showed up, so they just cancelled the whole tour.

Mark: And I said to Peter, "So how do you like L.A.?" and he said, "Oh, it's alright". You know, pissed off, and it just goes to show you, only 75 people went to that gig. They didn't have the big draw they thought they did. The Exploited show was 4,600 people, but DOA and Kraut played and Bad Religion got back together and played. All together it was a great bill. That's why 4,600 people showed up. That's just an example of why the song was written.

Adam: It's just the attitude of the bands when they come over here. They think they're better than everyone else.

GUILLOTINE: So, now that you have a new single out, are you planning anything new once you return from your tour?

Shawn: We originally planned an 8 song E.P., but we were kind of rushed by the tour. We'll probably have something new out this Winter.



The Man On The Landing

The man on the landing sleeps hard through the night
His snoors muffled with the cooing of the pigeons
and the dark wind banging on the doors -

No one knows of his existence
as he stealthily creeps up to his bed
in his faded raincoat
padded with layers of sweaters
and his shoes that no longer shine
he is alone in his alone-ness
a grizzled sleeper with no home
smoking butts from old cigarette packs
as he settles in till dawn
one lone ember glowing in the darkness
his beacon
in his harbor on the stairs
his fading shadow illuminated as a flickering
candle
like a friend whose warmth is always there
the darkness slowly closes around him
blanketing him for the night
the man on the landing
where are you - alone tonight --

by Wendy
(for Penthouse Paul)

Major Conflict

Members of the band present: Johnny Waste (guitar), Mike (bass) and Dito (vocals/guitar)

GUILLOTINE interviewers: Wendy and Pat

GUILLOTINE: Who originally started the band?

Dito: Billy and me decided to get together and we picked up Nick, our old bass player and later John came into it.

GUILLOTINE: What ever happened to Urban Waste?

John: They broke up. Some people left to play in Heavy Metal bands. John Dancy left to play with Major Conflict and I joined up with them. That's it.

GUILLOTINE: Who decided on the name of the band and what's the significance behind it?

Dito: Billy and Gremlin, alias the stolen VCR salesman.

John: It's sort of some kind of crisis or...

Dito: We'll have to pull the dictionary out for this one.

GUILLOTINE: Can you tell us what Major Conflict is all about?

John: Dito can explain.

Dito: We play what we feel is right, the truth.

GUILLOTINE: You mean real life?

Dito: Whatever. We play with feeling, good times, that's it.

GUILLOTINE: Do you want to talk about some of your songs?

Dito: Stand By Your guns is about standing by what you feel is right. Dirty Sneakers is about a fight we had, the Hoyt boys I hang out with down in my neighborhood. These guys once started messing up one of my freinds and we had a big fight. When we left, one of the guys on the other side was covered all over his face with white shoe polish from my freind's sneakers. That's what that song is about.

GUILLOTINE: What about the songs on your 45?

Dito: Outaroup, it's like about how really petty prejudice can stoop.

GUILLOTINE: How come hardcore bands don't write any love songs?

Dito: We have something like that coming out now, it's sort of a love song. It's about realizing things too late.

GUILLOTINE: How do you think people will like the new stuff?

Dito: I think they'll like it. If all that people are gonna like is fast stuff, they're not gonna like us anyway.

John: There'll be a lot more ear opening now. It's gonna move some feet. We're trying to write music where we can keep the scene we have plus open up to new people and I'm not talking about the New Wave scene.

GUILLOTINE: Are there any issues that you feel strongly about?

Dito: Like what issues?

GUILLOTINE: Any issues. You know, like political.

Dito: As far as Reagan winning?

Mike: Major Conflict represents happy. We're trying to make a new trend, feeling happy.

Dito: Political issues, wait a second! I had something in my head, too.

GUILLOTINE: Maybe everybody should be quiet.

John: Wait, he's got 60 seconds. Bzzzzz!!

Mike: We sing about the average ten or eleven year old and how he wants his rights.

Dito: Like if bands sing about how they hate America, or they hate the President, there's nothing wrong with wanting something better. Taking pride in your homeland, there definitely ain't nothing wrong with that and I do, but as far as the system and the people who are running it...All those people in Congress, you know if you ever met them on the street while you were working as a messenger, that they'd spit on you and so, sometimes it's kind of hard to take pride.

GUILLOTINE: Are you going to be doing the singing from now on?

Dito: Yeah. This is it, the big time.

GUILLOTINE: I heard that you're really into SLF. Do you feel that had an influence on the way you sing?

Dito: It didn't mean to, but maybe unconsciously it did. I wouldn't rip him off, because he's great.

GUILLOTINE: The first time you sang, how did you feel?

Mike: I used to sing under water?

Dito: I was nervous, yeah. I liked it better when Billy used to take over and I could go off on my own. I even thought that he'd show up that night, because I saw him the day before. To the last minute I kept hoping he'd walk in. He was shocked when he found out we did it without him. I had fun, though.

Tuning up was a problem. I was probably playing the wrong notes.

GUILLOTINE: Some people thought you would break up.

Dito: No way. We've had setbacks, but like it or not, Major Conflict will always be back.

GUILLOTINE: How do you feel about the scene?

Dito: Well, for some reason we've always been respected by the scene as far as we're concerned. We don't forget the people who make us feel at home and we've always felt that way in New York. After all, this is our home.

John: If the hardcore scene was on Wonderama, you'd see 300 scared little 8 year olds run out of the place.

GUILLOTINE: How do you feel about the effects of the article in Maximum Rock 'N Roll?

Mike: I think it's bullshit that all skinheads are nazis. Of course, there are a few bad ones, but it's like that everywhere. They seem to want to divide everyone. They make it sound like there's a big war on. If you read the lyrics of all those bands that they are calling nazis, you'll see that that's not what they're about. Some person is looking around the clubs and trying to blow things out of proportion. It's not as bad as they're putting it. That was a very low blow on John Nordquist. The kid was murdered, so they just made assholes of themselves.

John: What they wrote is causing a gap between friends who see each other every week, trying to cause a division where none exists.

GUILLOTINE: How would you feel if we got in a war?

Dito: That's a hard question, because if the U.S. would go to war with say Nicaragua the papers would read U.S. versus Nicaragua and that's just what it would be, our people against theirs. While those on top of it all would sit safe and secure and make sure of their false worried faces while so many of the people would be dyeing for no reason. A good amount of the Nicaraguans that would have died for turning Communist probably never wanted it anyway.

GUILLOTINE: O.K. Politics aside, now. Have you ever played anywhere outside the city?

Dito: No, but we're dyeing to tour. We heard Golden Voice might be able to help us. So, if you're out there, this is where it's at.

GUILLOTINE: Do you have anything else recorded?

Dito: Not yet. We have to play more shows to get some more money together.

GUILLOTINE: Did you get a good response to your 45?

Dito: As far as the ones that we sent out the response was great, but we had a lot of internal problems for awhile and haven't shipped out a lot yet.

GUILLOTINE: What are the future plans of the band? Do you want to stay with hardcore?

Dito: As far as hardcore, if music is what hardcore is, then I guess we ain't hardcore. But, if hardcore is what you write, I guess we are. We have some really great stuff coming out. We want to go as far as possible.

John: China, Africa, Asia, New Mexico.

Dito: We want to do good, forget about it. We don't want to work forever. This is what we want.

Halloween Show

This show ruled heavily. Sacrilege opened up with a good, strong set. They are a new band and have a refreshing style of their own. They reminded me of early Discharge. After many delays the Psychos went on. They put on an amazing show, opening with One Voice and continuing through a number of their great songs. The best number in the set was Yo Yo Eggbo. Nevermore played next. They opened up with Rock Box by Run DMC and continued through a set largely made up of their own material. The set concluded with another cover, Children of the Grave. Next up was Mammoth, another new band. They did about three or four songs and that was it for them. They sounded really great, but who wouldn't with thousands of dollars worth of equipment. Murphy's Law followed. As per usual, they put on a fun-filled action packed show. They even had a smoke effect during Who's Got The Bong, in the Kiss vein. Next up was C.F.A. who put on the tightest show ever. Reagan Youth concluded the evening with an energetic, but sloppy set. They might have been drunk, but it didn't matter, because everyone had a great time anyway. This show was one of the best in a long time.

by Kenny

DR. KNOW Battalion of Saints

CBGB's

Dr. Know is an interesting and versatile three piece band (note- although, on their album they are listed as a four piece) with their singer doubling as their guitar player. Their sound blends hardcore and heavy metal to perfection. Unlike a number of three piece bands, they are also very mobile. I noted that the guitar player used a number of effects including a Sunn Channel Accelerator which consisted of 5 different channels including reverb. Their songs were characterized by long instrumental and some very good guitar leads. A number of their songs are preoccupied with religion (although I have been told they are done tongue-in-cheek, so to speak). "God said go to New York. God told me to....I saw the Empire State Building today, but there weren't no big gorilla." -- this last was uttered in a countrified, hick type of accent. This was uttered prior to going into God Told Me To. Other songs from their set included: Citizens Of The World, Mr. Freeze, What To Do, God Bless America, Life Returns, Crucified, Stop The Machine along with a number of others.

There was a pause before going into Crucified while the singer took a "beer break". Their songs were powerful, driving and tight with the rhythm section hammering away as their guitar player belted out the tunes while making some of the most maniacal faces I have ever had the pleasure of encountering. They concluded with a two song encore, followed by their guitar player staying on a single note while tuning the guitar peg and finishing up with feedback. This was a very refreshing New York debut from Dr. Know.



Dr. Know

Dr. Know was followed by a breathtaking performance by the Battalion of Saints. Their sound was as energized as their records which is no mean feat to achieve. They launched into a driving and high energy set, a real steam bath of a performance.

At the onset, their guitar player had his cigarette hooked between his guitar pegs and it remained there throughout the entire first song. Their set included a large number of songs off of their recent album in addition to a number of older tunes. Highlights of the set included: My Minds Diseased, Right or Wrong, Second Coming and of course the Ace of Spades, which they concluded with. This was another highly mobile, action packed band. Blending all the finer elements of hardcore and heavy metal, Battalion of Saints presents a forceful musical performance.

With two such dynamic bands this was definitely one of the finer gigs to have occurred in recent weeks.



SCRUFFY

(and for animals everywhere who are crying out for vengeance)

There's a corpse rotting in the garbage pail

there are blood stains on your hands

in your moralistic view

you deal quite mercifully

a quick injection is so painless "they" all say-

the smell of blood - so sickly sweet

dogs your every step

at night soundless faces bore into your

deepest sleep

the voices crying out

screaming through blood flecked lips

there is no pain

there is no pain

you took it all away

in a cold sweat you clench your teeth

-- the dream is gone --

as you waken to the sunlight of the day

but the voices wait

for the darkness to come

that's all that's left

a shot took it all away.

Tales Of Terror

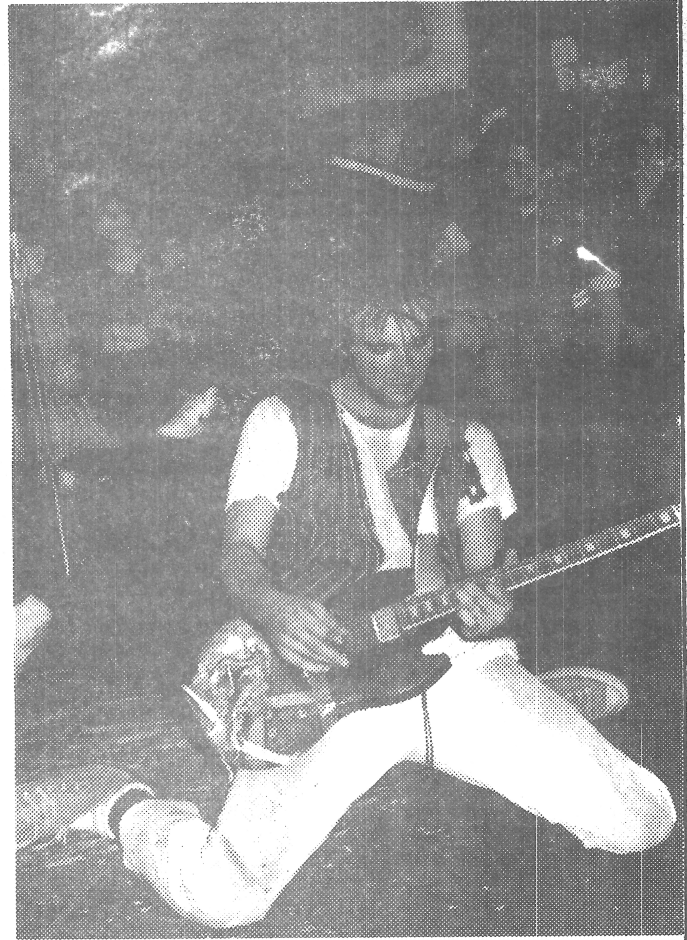
CBGB's matinee

The performances at CB's on this particular Sunday matinee ran the gamut from being both original and theatrical to being highly tastless.

The first band to play after our arrival was Tales of Terror from California. From start to finish there was not a dull moment to their performance. A written description can hardly encompass the visual and live dynamics of this mobile, highly energized, theatrical band. Their sound, if one were to try to characterize it, is a blend of horror rock, heavy metal, hardcore and ribald good humor. From their opening refrain complete with maniacal laughter and comments such as, "I have an Elvis tattoo on my cock", I was riveted to the floor by their entertaining and mesmerizing performance. Perhaps, it is that special blend of talented musicianship and biting wit that places this band on a level above the rest of the bands that played. Whatever the reason, Tales of Terror definitely made the sham that followed a bit more palatable.

The next band to play was Damage, a band that certainly seems to follow the concept of quantity over quality.

The first time I saw Damage was a number of months ago at the Rock Hotel (which is due to be resurrected November 10th). At that time, I was somewhat impressed by the full sounding performance. However, having seen them twice since then the effect of two bass players and two guitar players has worn itself thin. Why they see the need for this many instruments I have been unable to surmise, unless they just aren't talented enough to go it solo. Their songs start out loud, driving and highly rhythmical in content, but after awhile what originally appeared audibly tolerable becomes a nagging drone. In addition, the singer, also one of the guitar players (although he does sometime alternate with one of the bass players) never appears to be able to give his full attention to the vocals, a factor which might well improve their monotonous performance. I'm sure that you've heard of the old expression "too many cooks spoil the broth", maybe Damage should take a lesson from it.

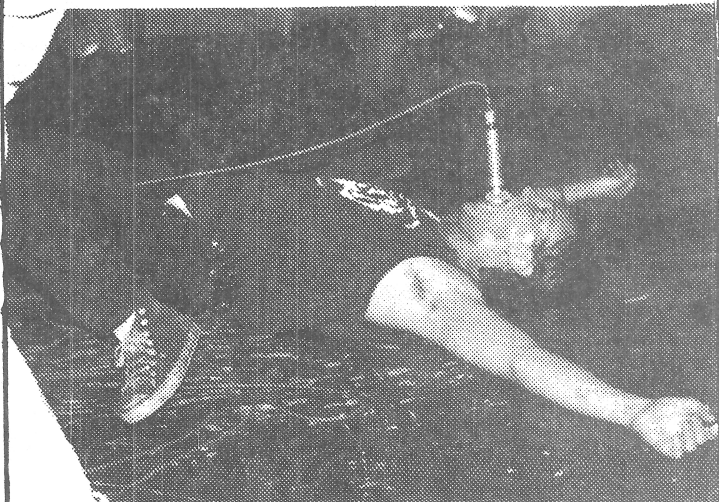


Tales Of Terror

The last band to play, the headlining band, the Vandals were the expectorant of the day. From their puke green haired singer's first utterances of, "Hello, beautiful woman what is your name?", to every female within his range to their finale, which I had the good sense to walk out on, the band was an absolute cesspool of

talent. Not only were the so-called jokes offensive, but they were not even offset by a single, decent song, not to mention their tasteless and tacky lyrics. Whereas bands like the Angry Samoans, the Meatmen, and yes, even Tales of Terror can poke fun at some highly sensitive subjects such as "hitler's cock" and "nocturnal emissions" and do it with wit and humor, this band was only capable of wasting everyone's time. What they lacked in musicianship, they certainly do not make up with intelligent lyrics or good stagemanship. Watching the Vandals is like looking inside the urinal at CBGB's.

by WJE



Rat's Ass/ T.O.T.

Black Market Baby

the Ritz November 1984

For a gig that featured one of New York's most popular bands, Agnostic Front, as well as the legendary D.C. band, Black Market Baby, the show was pretty, poorly attended. Well, you know, it was the Ritz and it was a Wednesday night...I guess a lot of people had to get up early the next day for school or work. Nevertheless, it was rather disappointing to see such a small turn out.

We arrived in time to catch the last two numbers of U.S. Chaos's set, one of which was a Sex Pistol's cover. Very English!

There was about a fifteen to twenty minute wait while Agnostic Front set up. The Ritz hadn't changed much since the last time I was there when the Angelic Upstarts played, which fortunately hasn't been for about two years. The place maintained an aura of tarnished splendour, a garish decor that had frayed somewhat among the edges. Maybe, it was the vast emptiness of the place on this particular night that gave it that illusion.

From the moment Agnostic Front took the stage they seemed somewhat subdued by the massiveness of their surroundings. Their sound was the usual high energy performance we have all come to expect, including a blend of old favorites with new numbers off of their recently released LP. But, something was missing! Roger remained somewhat stationary during the set, in striking contrast to the mobile, blur of speed he usually is at CBGB's. Not one person even attempted a stage dive during the set. I really enjoyed Agnostic Front, as always, but, like myself they seemed out of place in the garishness of the Ritz. After AF finished their set, the place nearly cleared out. Although, in all fairness to the band, they did request that everyone stick around for Black Market Baby.

Black Market Baby finally hit the stage. They seemed older than I remembered them (Mudd Club, February 1982). Perhaps it was because when I saw them they were a skinhead band. Or as their lead singer, Boyd Farrell, pointed out at the beginning of their show, "We started out as a skinhead band, then we were a punk band, now we're just Killing Time". (prelude to the song Killing Time). They still maintained that brilliant blend of rock 'n roll and hardcore that characterized their earlier material. An unexpected pleasure awaited Black Market Baby fans! Keith Campbell, the band's original guitar player, was back with them. The sound was tight, energetic and just plain great! The set included a number of all time greats from their classic and only LP, Senseless Offerings:

America's Youth, Killing Time, Downward Christian Soldiers, Joe Nobody, Gunpoint Affection and World At War.

Boyd stalked the stage throughout the set, yet maintained powerful vocals and a dynamic stage presence. This along with a tight and hard hitting rhythm section and wailing guitar riffs marked a wonderfully energizing performance.

Other numbers in the set included: Back Seat Sally, Can't Break, Just Like The Others, Total Waste (from the Flipside compilation), In It Together and that old classic, the Wanderer. By way of an introduction to the Wanderer, Boyd said, "for this song we like to sit on the porch in Vir-

Boyd/Black Market Baby



ginia and sing to each other a real rock and roll song". And, that's what Black Market Baby gave us, rock 'n roll and much, much more.

For those who stayed behind, Black Market Baby gave a show worthy of their reputation. I hope that they will stick around this time!

(Black Market Baby recently reformed after having been disbanded for about a year).

JUSTICE IN AMERICA

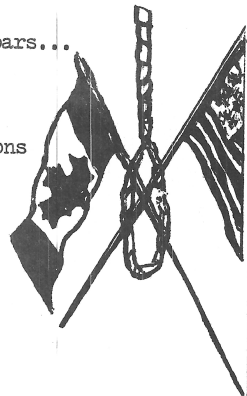
Behind closed doors we are locked inside a prison
buffeted by guardians who call themselves benign
there is no air, no light or water
all our sense have been numbed
blanketed by mildewed tendrils
host to things we cannot see
voices call out through the darkness
they are laughing at our plight
incessantly they taunt us
poking ice cold prongs between the bars...

What have we done
why are we locked here
we've had plenty of time to think
no one answers our whispered questions
writing pain on blood stained walls
distorted life forms, sunken visions
what do we have besides our minds
drawing sketches into blackness
soon that too will be gone...

Where is justice we are crying
safe inside its courtroom walls
when we cry out from our prison
they turn a deaf ear to our call
as we fade into the blackness
they have quenched the dying light.—

wje

(dedicated to the Vancouver 5 and
all those who are unjustly imprisoned
while evil runs rampant in our
society).



Kraut

Danceteria November 1984

Kraut was celebrating the release of their mini LP, WHETTING THE SCYTHE, with a large scale bash at Danceteria. Climaxed by Kraut's performance, the party kicked into gear with two hours of free drinks for all the invited guests, that is if you had the stamina to muscle up to the open bar on the third floor. As for me, I prefer to brave the subway at rush hour. Free booze and rock videos, including Kraut's All Twisted, fortified the invited. Meanwhile, DJ Nancy Rapchak kept the paying customers on the dance floor downstairs entertained with a steady barrage of current and vintage punk.

At a quarter past one, with both the band and the audience well oiled, Kraut hit the stage. They opened the set with a powerful performance of NGRI, off of their new LP. The set list had undergone several revisions for this particular show in order to place an emphasis on the new material. No, No, No, the second song in the set, hasn't even been recorded yet! This was followed by Backstabber, the closing track of their recent LP. After two relatively slow songs, the audience was more than ready for All Twisted. The song started fast and accelerated to the lightning tempo associated with Kraut's earlier days. As usually happens at Kraut's gigs, a stream of kids bounded onstage, danced a bit and then dived back onto the dance floor. A slightly re-arranged and abbreviated version of Unemployed (minus the third verse) was tossed off next, followed by the insistent drone of Society's Victim. The tempo picked up again with a performance of Slow Down that was rougher than the version included on their album. Continuing with their new material, the band gave Juvenile Justice a somewhat theatrical flourish. Both Dave and Doug acted out their vocal characterizations quite effectively. Then came the heavily metal influenced number, Strongest Man, followed by the manic pseudo instrumental, Flossing An E-String. Pyramids, Kraut's one skate number, followed. The audience enthusiastically joined in on the chorus.

Two-thirds of the way through the set, Kraut seemed as though they were just getting warmed up. The remainder of the set was turned over to older material. Sellout was followed by Kill For Cash

followed with Doug playing the blues intro which was performed by Steve Jones on the first Kraut LP. This quickly turned into the audience participation free-for-all which it invariably does. Then things got a bit awkward again. Apparently, Kraut decided at the last minute to incorporate their intended encore material into the set, rather than go through the regular ritual of leaving the stage and then returning. Bob Kestler joined the band to play his extended classical synthesizer intro to Arming The World. This made a very effective opening for the Kraut show at the Ritz recently. However, having heard thirteen "no frills" Kraut numbers, the song seemed a bit disoriented. The spirit of Steve Jones was invoked once more on Bodies, Jones's favorite Sex Pistols song. This was also the one he played on stage with Kraut a couple of years back. Audience participation hit its peak for this number.

Kraut closed the show with a solid performance of Bogus. It's no secret that this was not the best Kraut set ever. Perhaps, this was due to too much pre-show partying. My impression was

that they have not yet adjusted their onstage performing style to the type of material that they are now playing. All their fastest, hardcore numbers have been dropped from the set. Their musical identity does not appear to be as specific as it originally was. Kraut seems to be in a state of flux, perhaps uncertain of their ultimate musical direction. But they're not the sort to give up easily, and I'm confident that any necessary adjustments will be made. In any case, it was some party.

by Bob Sheridan

Eternal Darkness

Eternal Darkness

this feeling always present within my mind
Cold dampness reaks inside my bones
This eerie unknown wind whips and echoes

throughout my very soul

Oh, such bleakness no one human being should
ever know

This is what lurks inside me.

Imagine this to be your damnation, your only
truth, your only internal serenity.

Why?! The question stammers in my mind

It screeches through my body, rips me apart
without mercy.

Why this eternal suffering? Why?

What am I?

Why have I been chosen?

Could they not choose another?

I have no fate, everything carefully planned.

I don't want this position, I can't understand

Why did you choose me?!

Don't test my sanity for it is intact ...

but for how long?

Let me be human,

or let me know why I can never be!

Tana Steel

GET
the MAJOR CONFLICT SINGLE
At **SECRET SPOT**
240 E. 9th ST. (SUT WEST OF 2ND AVE.)
... AS WELL AS LOTS OF CRASS,
OBSCURE PUNK 7" (1-5\$) MOB,
MISGUIDED, ANTIDOTE,
HEART ATTACK AND OF COURSE
AGNOSTIC FRONT
SKATE BOARDS
& ACCESSORIES
NEW MAX R'N'R IS IN,
NEWEST JFA 12" SHOTGUN
SOLUTION FROM ITALY
GOT A BAND WITH A RECORD?
LET US KNOW!
REK

✠ Iron Cross ✠

IRON CROSS interview

Iron Cross are: Saab (vocals), Paul (bass), Greg (guitar) and Steve (drums)

Interviewers are: Wendy, Goph and Annette

GUILLOTINE: Other than the material on Flex Your Head and your latest single, Hated and Proud, do you have anything else out on vinyl?

Paul: Two other singles, but they're both out of print.

GUILLOTINE: Are you planning on putting out anything else soon.

Paul: An album will be out next, but we still have to go into the studio and record it.

GUILLOTINE: What's going to be on it?

Saab: All the old songs we did before, plus some new ones. We had different people then, so now we're gonna re-do the old songs with our present line-up.

GUILLOTINE: Who's in your new line-up?

Saab: Paul plays bass, Greg plays guitar, Steve plays drums and I sing.

Paul: Saab sings or thinks he does.

Steve: I do sexual favors.

Paul: Saab is the only original member.

GUILLOTINE: When did you start?

Saab: Three years ago, May 22nd or 23rd?

GUILLOTINE: Are you planning on going on tour?

Paul: Yeah. We really don't know how much time we have. What we want to do is go down the East Coast and then go across the Mid-West if we can afford it. Then, we want to go out West. But, first we want to get our album out, only money is a problem.

Saab: So, if you know anyone who has any money and wants to help out...

Paul: That's what we really want to do, though is get the album out.

GUILLOTINE: What songs are you planning on putting on it?

Paul: I Don't Love You, Crucify, Wolfpack, You're A Rebel and maybe a live cut of Jumpin' Jack Flash and Shadows. Also, some other songs which we haven't written yet.

GUILLOTINE: So, tell us about some of your songs?

Paul (pointing to Saab): He writes the lyrics. I don't even know the lyrics to them. All I know are the chorus lines when I sing them, that's it.

Paul: It's not that they intend to. They just drive by and they see us standing around, talk- and just minding our own business and they'll drive by saying, "Heh, heh, you goddamn punk rock faggot motherfuckers". You know, the kind that have rebel flags hanging all over the back of their cars.

Greg: You curse them out, give them the bird and they stop the car and come out with guns. Sometimes it's best to ignore them.

Saab: I can't ignore it.

Greg: There is a lot of racial tension in D.C., because there are so many blacks. They give a lot of white people shit. You walk down the street and you hear the people calling you, "white boy", crap like that.

Saab: You don't hear anybody saying anything about that.

Greg: Yeah and if you come back at them and call them "nigger", it's not the best thing to do. But, they can give you mouthfuls of verbal shit.

Saab: But, if you say one word back, you're a nazi scumbag and they're more racist than anyone. If they want to call me nazi, fine, I don't like them anyway. If someone calls me nazi and their fucking ignorant enough to call me nazi, fucking fine. Then I'm a nazi, you know. You know, it's alright for these black guys who hang around our corner all day, you know, I'll go to work and they'll stand there going, "You fucking white motherfucker, you scumbag". If you dare say the word "nigger", you get all sorts of shit. I mean everybody calls you a fucking nazi and they're the ones who are racist against us. I don't hold a grudge against anybody until they start it. If some fucking black geezer wants to give me a mouthful of shit, because I'm a white person, then he's a fucking nigger and I could care less. Yeah, he hangs around a street corner and I'm the stupid asshole who goes to work, 'cause I can't get on welfare since I'm white. That's the way it works in D.C.

Paul: Our neighborhood is really fucked up, because you got RC right here where the blacks live and right next to its Columbia Road and who do you think lives on Columbia Road? The blacks are pretty cool, but the Puerto Ricans give me shit. Relating back to our songs, we just write about what happens in our lives. That's what happens there all the time. Then there's the senseless violence like in Wolfpack. That's the other half of it. At first, you say forget it, fuck this asshole, everything's cool, but they just keep driving at you. When trouble starts we get blamed for it, because we're white, even though they started it.

Greg: Well, we have 10 different songs and their about 10 different subjects. Tell her about Wolfpack. I always wanted to know what Wolfpack was about?

Saab: Wolfpack is about cunts going around beating people up, because they're like 10 to 1 and it makes them feel tough. Old people can't walk around safe anymore. They get treated like shit.

GUILLOTINE: You have a reputation for writing songs about violence?

Greg: I'm writing a whole bunch of new songs about love.

Saab: You don't know what love is, man.

Paul: It's just a coincidence.

Saab: Well, we ain't too good about writing about peace, love, vivisection and flowers and all that crap.

Annette Why not?

Saab: 'Cause I'm an asshole!

Paul: C'mon Saab!

Saab: Well, what am I supposed to write songs about skipping in the park, holding hands and tripping over tulips?

Annette: No, I want to hear why you write about violence?

Saab: I write about violence because my girlfriend can't even walk out of the house without getting smacked in the head by two fucking spics. I Mean you should live where I live.

Annette: All you say is about violence and violence.

Saab: I write about the fact that you can't even walk down the street anymore, unless you're 6'4" without some fucking cunt thinking he's cool unless he smacks the shit out of you.

Annette: It's that bad where you live?

Saab: It's bad everywhere.

Greg: He writes about everyday life. It's about what one person sees, that's what he writes about.

GUILLOTINE: How are the cops down there?

Greg: The cops are fine.

Paul: It's not the cops. It's the rest of the people who hate us. The rednecks from Southern Maryland who come down, they're the ones who pull guns on us.

GUILLOTINE: They come down just to start trouble?

Saab: It's a two-way street. I'm not going to give them respect, until they give me some in return. I don't want to hear how 250 years ago they were brought here as slaves, because my parents were European and they had nothing to do with it. I don't want to hear, "You owe us motherfucker, 'cause we were slaves". That ain't my problem. My mother grew up in London during the blitz and my father was a German refugee from the nazis.

Greg: All we want is for you to take what we said and then take our songs and put them together, then use your own judgement. That's all that we're talking about.

GUILLOTINE: Do you get to play a lot of gigs in D.C. ?

Greg: Not at all. Not us, we're banned from everywhere. The clubs don't want us, because we get too carried away. We abuse the audience. (laughing)

Paul: But, we don't out of town.

Saab: Our home town hates us.

Greg: But, Philadelphia loves us.

GUILLOTINE: (to Paul) How long have you been with the band?

Paul: Since last year. One year now.

Steve: I've been with them about six months.

GUILLOTINE: Do you feel the direction of the band has changed any since you joined them?

Steve: Since Paul's joined the band, in a way. I mean when it first started off, it was a fascist, skinhead band.

Paul: The whole thing about it was, their first bass player was black and they played a couple of gigs with him. But, just because of the name, they were branded as fascist.

Steve: Since those days, there has been a gradual progression. If you listen to the singles the style has changed from a basically English sound to something more melodic, and with the new stuff we're writing it will be even more

melodic. At this point we have to add new material. We get fucked up by having to play out of town, like Philadelphia. We don't want to turn down gigs, because we need the money. Money is what keeps a band together. We really have to turn some down, though, so we can work on the songs.

Paul: When I first joined, we had a gig to play in three weeks and I only had the time to learn to play the songs for that gig. A couple of weeks later we went into the studio and did Hated and Proud.

GUILLOTINE: How are you able to play like that? (indicating the cast on Paul's arm)

Steve: He's God. He can play anyway.

Paul: Where there's a will, there's a way.

Steve: I think we need about 5 new songs. I think we're definitely on an upswing, now. We need to get the album out. We've been offered a lot of record contracts. I think we have a certain power and that's what I'd like to achieve on vinyl. I'm writing a whole bunch of stuff which is more melodic and driving. If that comes through. Iron Cross first of all has to live down its reputation as a fascist band. We have to get our album out and keep on progressing, that's it.

NIGHTMARE

In my nightmares -

you are running down endless city streets

like a broken newsreel

flipping over and over --

and I am chasing after you

my shoes encased in lead

so heavy to lift

arms outstretched, pleading --

Stop!

and you laugh maniacally

filling the screen with peals

of blood soaked rage -

raining down eighteen years

of acid bitterness

scorching my flesh in black bile --

as the cars whizz! past

manned by phantom apparitions

leering at me -

reaching out taloned claws

to tear at me

Wake up! Wake up!

and suddenly -- the nightmare is real

and I'm sweating

and crying

STOP! STOP! but you won't --

Please stop!

FADE OUT

wje

SCREAM

One thing you can say about Scream, they really give their all on stage. From first note to last, the energy never stopped --biting, driving, hard hitting momentum. The set opened with some girl propositioning the singer, Peter Stahl, and his commenting, "Someone asked me if I want to get off after the show. I get off during the show". Big on group participation he added, "Get closer to the stage. The closer you get the less people get hurt". Later, when he felt the audience was merely observing the band, he added, "What is this a spectacle, a circus?"

From the first moment on we were bombarded with such great numbers as: Who Knows, Screaming, Bedlam, Ultraviolence, Show & Tell, Laissez Faire, Cry Wolf, Hygiene, The Monkey, No Money, Bet You Never Thought and Still Screaming, to name a few. Throughout the performance Peter remained constantly mobile--leaping into the audience, hanging from the rafters, and at one point, even sticking his head in the drum. Peter's powerful stage presence combined with some great guitar playing, especially on Show & Tell, and a tight rhythm section made for an exceptional show.

Scream were only about two-thirds of the way through their set list when they were informed that they could only do one more number. Rather than succumb to this, they added a bit more songs, concluding with a riotous version of Helter Skelter. One thing you can say about Scream, they ruled!

by Wendy

EMPTY WORDS

You say anarchy, yet you conform
you say peace, but violence is your norm
you say str:ight edge, then you get high
why don't you stop giving us these fuckin' lies

You put these words on a lyric sheet
but without actions they're incomplete
words without meaning don't prove shit
it just shows that you're a hypocrite.

Pat

Chicken Fight

I personally think fighting is stupid, but fights at gigs is the worst, because it makes the whole scene look bad and fucks it up for everyone. I think that I don't even have to mention names, because you people know who you are. Let's stop taking out our inside anger on helpless deer or "chickens". Leave them the fuck alone. I also think people should cool out with other people. A certain incident I'm referring to is the Scream gig at CB's. Before the set, a certain person was fucking up a live chicken and another person tried to stop him and succeeded. Unfortunately, punches were exchanged, but the idea is that the whole incident could have been avoided if a certain person wouldn't have acted like an arrogant, son of a bitch. Let's leave the animals alone and let's all make peace among ourselves, before it's too late.

by Goph

TOXIC SHOCK

TOXIC SHOCK Records
Box 242 Pomona CA 91769

RECORD REVIEWS

ALBUMS

Flipside/Vinyl Fanzine Volume 1

Opens with Dickies/Gigantor. Since I'm sure you all know this classic tune, let me just say that on this vinyl fanzine, there is some short dialogue by the bands between each song to add some extra interest. GI's/Religious Ripoff is a different mix than the version on Legless Bull E.P., better, cleaner and tighter. The Freeze/No one Is Ever Coming Home, funny intro with Charlie Brown piano in background. Typical Freeze song, fast and tight with distinctive metal edge. White Flag/Question of Intelligence opens with disco/rap type music, then breaks into thrash with switches throughout the song. Kind of too noisy for me. Kraut/Flossing With An E String intense sounding song from this N.Y. rock 'n roll band. I don't know but it sounded hardcore to me. F/Attack, long intro but good sound with strong drumming. Flag of Democracy/Madhouse, funny dialogue, this song kicks ass, but the vocals remind me of Jello Biafra. T.S.O.L./Suppose They Gave A War, boring, son of a bitch of a song, man. This sucks intensely! Others on this side include A.O.D. and Plain Wrap. Side Two opens with Scream/Fight, a great song by a great band. Undead/ In Eighty Four, one of the first New York hardcore bands and they're still kickin' strong as ever. Slow, haunting beginning to this song, but it really sticks in your mind as it gets moving. F.U.'s/Warlords, good song, also appears on the F.U.'s most recent album. Black Market Baby/Total Waste, rather than going through the rest, I'll just say that it is good, the whole record is pretty good, but for a few exceptions. Other bands include Psycho, Gay Cowboys in Bondage, Borscht and Anti Scrunti Faction and G.B.H.

U.S. Chaos/We've Got the Weapons E.P. (Chaos Records)

The cover illustration sets the tone: bright and imaginative, showing a U.S. caricature tank chasing a Russky, a Jap, Khomeini and Castro tagged "Moscow or Bust". With this impression, the listener moves into the first song, Message of Love, a melodic, hook-laden, anti-Soviet song. This is followed by I'm An American, an undistinguished filler thrash cut portraying a "know-nothing" attitude, the worst song on the album. Things improve with Guns By My Side, the refrain echoing with defiance. Side Two opens with the band's best song, Bits and Pieces, a long piece giving Skully every opportunity to expose the anguish and anger in his voice. The music is fast and simple, giving powerful backing to a very emotional and highly anti-war song. Concluding the EP is the band's choral anthem, U.S. Chaos.

Agnostic Front/Victim In Pain (Ratcage Records, 70 Greenwich Ave., N.Y., N.Y. 10011)

This is a fuckin' excellent album that effectively shows the aggressive, powerful style of Agnostic Front. This album contains ten new songs and the classic Last Warning from their E.P. The songs are fast and powerful, the lyrics intelligent and positive. Songs like Victim In Pain and Blind Justice deal with one's struggle against a society that doesn't understand people who are different. Other songs like United and Strong and Fascist Attitudes call for more unity and put down violence within the scene. Contains a lyric sheet and a picture of the band. This is the best album to come out of the New York scene in a long, long time.

Heart Attack/Subliminal Seduction
(Ratcage Records)

I have a lot of respect for this band and their intelligent ideas. Unfortunately, this E.P. just doesn't match the musical quality of Keep Your Distance. I still think this is a good record, musically. It contains four songs dealing with topics such as the American mistreatment of the Indian, Wheels Over Indian Trails; sexism, Man's World; toxic waste, Toxic Lullabye and improving yourself as a person, Self-Control. Musically, this record is a bit slower than their last one. It is less frenetic, but the songs are well-structured and balanced. The vocals are clearer on this E.P.

7 Seconds/The Crew

(B.Y.O., P.O. Box 67A64, Los Angeles, CA 90067)

One of the best LP's of the year. Great vocals as only Kevin Seconds can deliver them. Excellent bass and drums, but the guitar could be a bit more distinctive. Highlights include Color Blind with a little rap by Kevin, Not Just Boys Fun and many, many other great tunes. Excellent backing vocals, too. This is one fucking, hot album.

Zyklon/Made In Belgium

(Punk etc., Mottestraat 12, 1870 Wolvertem, Belgium)

English vocals on all the songs, but two. It deals with various issues such as war, Belgium, etc. The sound is fast, driving thrash with some really good changes throughout. A good record.

Rattus/Rattus (Ratcage Records Import)

A Belgian import of medium to medium fast punk. The vocals are raspy and in Finnish. The music is heavy on the bass with an occasional guitar break. It deals largely with political issues. Decent, but nothing earth shattering.

Decry/Falling

(Toxic Shock Records, Box 242, Pomona, CA 91769)

This is a great LP with a clean and distinctive delivery to the songs. The exceptional guitar playing really stands out. The LP contains an excellent cover of the old Dead Boy's classic, Sonic Reducer. All the songs are fucking excellent with a lot of versatility to them. Special favorites include, My Bloody Dream, Subject To Change and really every song on the LP. One of the highlights of the LP's that have come our way!

N.O.T.A./Toy Soldiers E.P.

(Rabid Cat, P.O. Box 49263, Austin, TX 78765)

A good e.p. with excellent lyrics. There are two guitars in this band which makes for a full and distinctive sound. Toy Soldiers rules!

Government Issue/Joy Ride

(Fountain of Youth Records)

The GI's are one of my favorite bands since Legless Bull and they keep getting better. This album is very professional to say the least. The sound quality is excellent, the songs are all tight and good as well. They also do Nancy Sinatra's Boots. Just when you get to the end, what do you think they go into? That's right, Sheer Terror. What else is new, another great G.I. record.

S.S.D./How We Rock

(Modern Method Records)

Is this the same band on the cover of Issue #7? I'm ashamed. I used to love SSD, but this record is fuckin' lousy. I just don't think it's very good or memorable. I certainly hope their next record makes up for this.

Samhain/Initium

(Plan 9 Records, P.O. Box 41200, Lodi, N.J. 07644)

Because of Glenn's distinctive voice this can pass for Misfit's material. It's quite slower for the most part. All songs are real good with the exception of All Fun. It drags on real shittily. The shouted vocals are annoying. Horror Biz is a real third rate version of the "old" Misfit's tune (which was fucking great). The Shift, however is a slow haunting tune of whoahs and shit. The Howl is a powerful song especially the vocals, as usual. Archange reminds me of old Psychedelic Furs for some reason, but it's real good, scary moans and everything.

B.Y.O. Compilation/Something To Believe In
(P.O. Box 67A64, Los Angeles, CA 90067)

One of the best compilations around. Highlights from Side 1 include: Scratches and Needles by the Nils. A really good song, evoking strong imagery through the lyrics, a song that really sticks with you. Memories by the Tourists is highly reminiscent of the late '70's New York punk bands. It's a good song, nevertheless. Care by Youth Brigade, very typical of their distinctive style. This song is good, tight and powerful with exceptionally strong and dynamic vocals. The side concludes with Domination by Youth, Youth, Youth, also, the fastest number on this side --strong anti-Israeli war sentiment, real driving and angry.

Side Two opens with Piss On You/Personality Crisis. This is a really good band from Canada. They have a great album out and this song is a good example of their style. Indian Summer/Channel 3 is very poppy, but a catchy tune. More or less a reflection of the direction of their musical future. In A Field/Young Lions a really hot song with a powerful ending. This is a fast, hard three piece band from Canada. Realpolitik/Zeroption follows, another Canadian band. The beginning of this reminded me of the Abused. And of course Tits On The Beach/DOA. Well, leave it to DOA the only band that can write serious and meaningful songs and then ones like this, funny as hell. Just shows you that intelligent bands can also be ridiculous. Out Of Touch/7 Seconds follows. Being one of my favorite bands, I find it hard to be objective. Let's just say it's typically great...7 Seconds. The LP concludes with Foreign Policies/Stretch Marks, another tight band with strong vocals, fast.

Kraut/Whetting the Scythe

(Cabbage Records/ P.O. Box 1424, Flushing, N.Y. 11352)

With this LP, more straight rock 'n roll has been incorporated into their sound, slicker and cleaner than their earlier recordings. Side One opens with

the only cover tune on the album Slow Down (if you like the tune, this version is good). The songs are good rock 'n roll, but none of them are particularly memorable with the exception of Pyramids (also on the BYO compilation). New Law, the one number that Doug sings is particularly notable for the dominant guitar riffs. There are a few faster numbers included such as Flossing With an E String. It's a good, well constructed album, but something, the spark, the energy that used to characterize Kraut seems to have dissipated. They actually sound kind of laid back.

Ill Repute/What Happens Next (Mystic Records)
(the band can be contacted at: P.O. Box 1812,
Oxnard, CA 93032)

This is a very powerful record. Every song on Side 1 is super fast with the exception of Don't Get Used and the old Paul Revere & the Raiders song, Cherokee Nation.

Side B begins with Book and Its Cover, which is an excellent song about judging people by the way they look. Another two good songs are Fill It Up and Hit and Run which are both about drunk driving. Over all this is a very good record from a good band that really has something to say.

TMA/What's For Dinner? (Jimboco Records)
(Jimboco Records, P.O. Box 203, Ansonia
Station, New York 10023)

Side One is really good with some very outstanding songs such as Mary Tyler Moore (theme song) and Nancy which is about fucking Nancy Reagan. Psychopathic sounds a bit like Lights Out (Angry Samoans).

Side Two starts out with what I think is the best song on here, Penniless. Pins and Needles was taken from the Honeymooners-its a happy man who grins. I like the album a lot, but I wish these guys would play sometime.

Die Kreuzen/Die Kreuzen (Touch & Go Records)
(Touch & Go, P.O. Box 716, Maumee, Ohio 43537)

There are just too many songs to be able to go into each one, but I don't think I have to. Every song on the record is excellent. Very raw vocals with fast, strong music behind them. The sound quality is very good and clear sounding. The band sounds very tight and distinctive. This album is definitely worth getting.

Subterfuge/Who's The Fool (Mystic Records)

These guys sound English (I think they are). Not just the vocals, but the style of the music is slower and a bit more melodic. Jodie is amusing, about being in love with Jodie Foster. Darling sounds very much like the old Bad Religion.

Side Two is considerably slower paced, but some fast breaks thrown in to avoid monotony. Legal Who is a pretty fast song along with Stance. This is a pretty good record. I like it a lot and it's different from most of the new stuff.

Compilation/S.C.R.E.A.M.
(Thirsty Ear Communications, 310 Madison Avenue,
Suite 1506, N.Y., N.Y. 10017)

This is the second in a series of promo albums. The first one had some interesting bands on it, but was a bit dated by this issue's printing. Number Two features a wide variety of sounds to it ranging from Sadistic Exploits/Beginnings. As usual this band is full of surprises, popping up where you least expect them to. Once again they have provided us with an excellent tune on vinyl. Look out for more of them! Other styles include The Big Race/Hands On Fire in the U2 vein. Modern Cities/Worlds Away continues this trend, but tighter and more melodic sounding. L.M.N.O.P./Forever Thru the Sun, interesting science fiction sound effects during the break, the rock and roll contribution to the album. Then, there's Buddy Love for all you Jerry Lewis fans, and for all the Connie Francis fans, fear not for behold we bring you Emily West in Constant Backbeat. Have we said enough yet?

45's

Stranglehold/Leisure Tour 84
(One Step Record/Taarg, 84 Oak Street, Weston,
Massachusetts 02193)

This record is moving and melodic, more early punk sounding than hardcore. She's Not Leaving has some distinctive little riffs between the breaks in the music, a real catchy tune with long instrumentals, not your typical Boston sound. Same All Over is not as powerful, opens with militaristic beat, chant style number. They remind me very much of bands like SLF and the Angelic Upstarts. A really good record.

Negativ/Negativ
(Beat Wirz, Hauptstr. 27 CH-445 Hafelfinger,
Switzerland)

Although this band is from Switzerland, the songs are sung in English. Glitter Hair Cream opens the record, a satire on rock and roll stardom, very British sounding with some real amusing lyrics. Terrorist is a good, driving number with a whooo! chorus. This is my first experience with a Swiss band and I want more!

Major Conflict/Major Conflict
(Silent Screem Records, 24-07 31st Street,
Astoria, N.Y. 11102)

Good sound effects leading into How Do Ya Feel (which has a pretty good instrumental intro). Some really pertinent lyrics on Outgroup. I know quite a few people who should read them. They are not your typical New York band, very distinctive and innovative. Not Just A Song starts out like it came from Phantom Of the Opera (great keyboards), very HM influenced, excellent both lyrically and musically. A great debut record, clean and well produced.

Decry/Symptoms of Hate E.P.
(Insane Industries, P.O. Box 3272, Arcadia, CA
91106)

Opens with Symptoms Of Hate, interesting way the vocals are arranged, very long song with a number of diverse changes. Resurrection in some ways is reminiscent of the Circle Jerks. Side B speeds up the sound a bit. Strapped In--"people think I'm crazy because I don't think their way", how true! Powerful and driving E.P.!

The Varukers/Led To The Slaughter
(Riot City Records)

All songs are very anti-war, holocaust oriented, painting a bleak picture. Musically they are driving and powerful, but in no way measure up to their recent album, good nonetheless, though.

Dicks/Peace?
(R Radical Records)

Some pretty significant lyrics. Powerful vocals dominate the record. Side B is a bit faster with a lot of short breaks. An interesting E.P.

Shotgun Solution/Shotgun E.P.
(Dizfunzioni Musicalli, Vin del Feliso, 10,
00185 Roma, Italy)

A lot of versatility to their numbers. Shotgun is one of those songs that really hits you, very melodic, midway through the vocals join in and the tempo picks up. I.K.Y.C.I.M.F. opens with raw screaming, the guitar player takes on the vocals on this one, really raunchy sound. One of the best bands to come out of Italy, so far.